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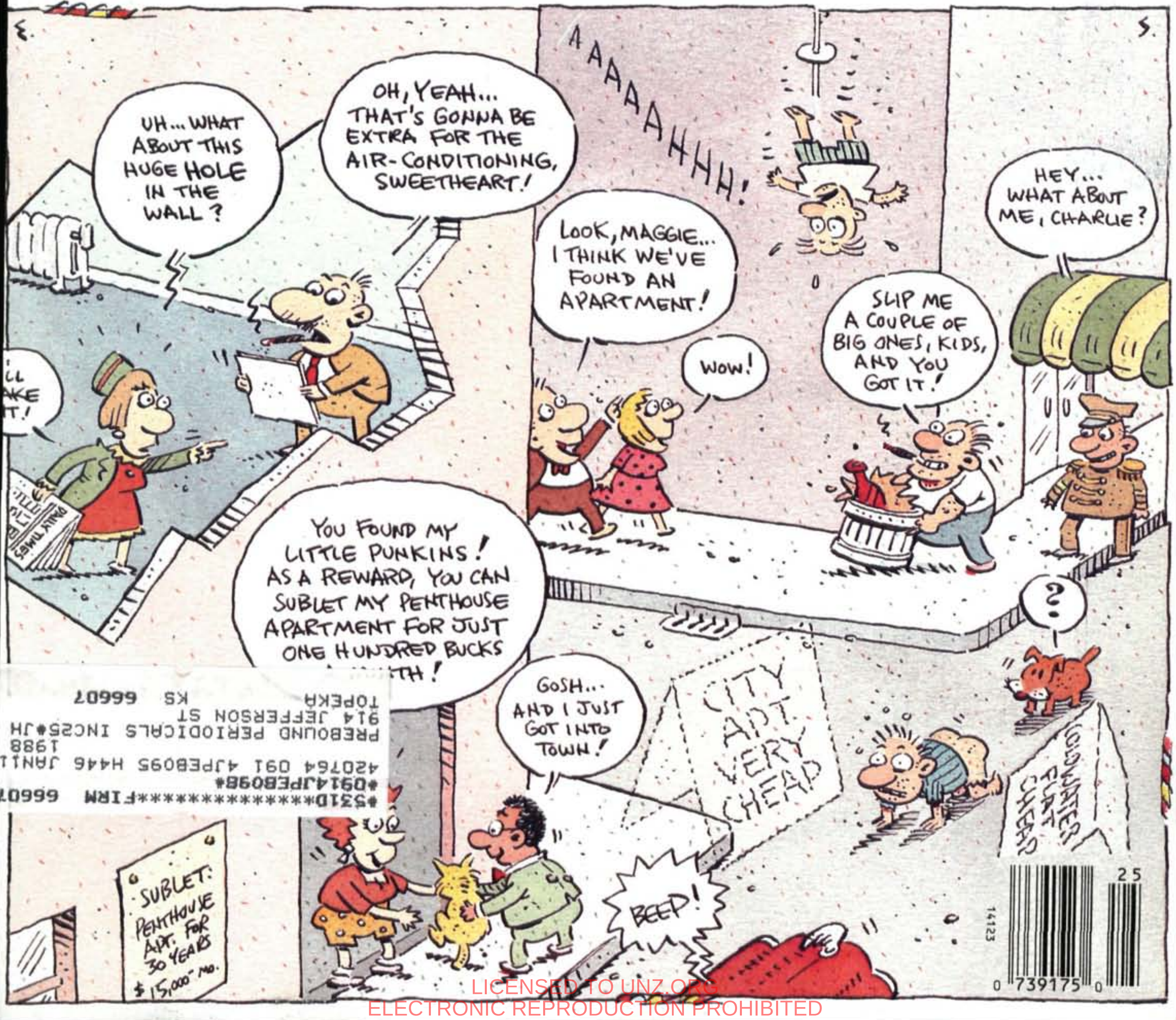
NEW YORK

HOW TO FIND AN APARTMENT

(Seriously)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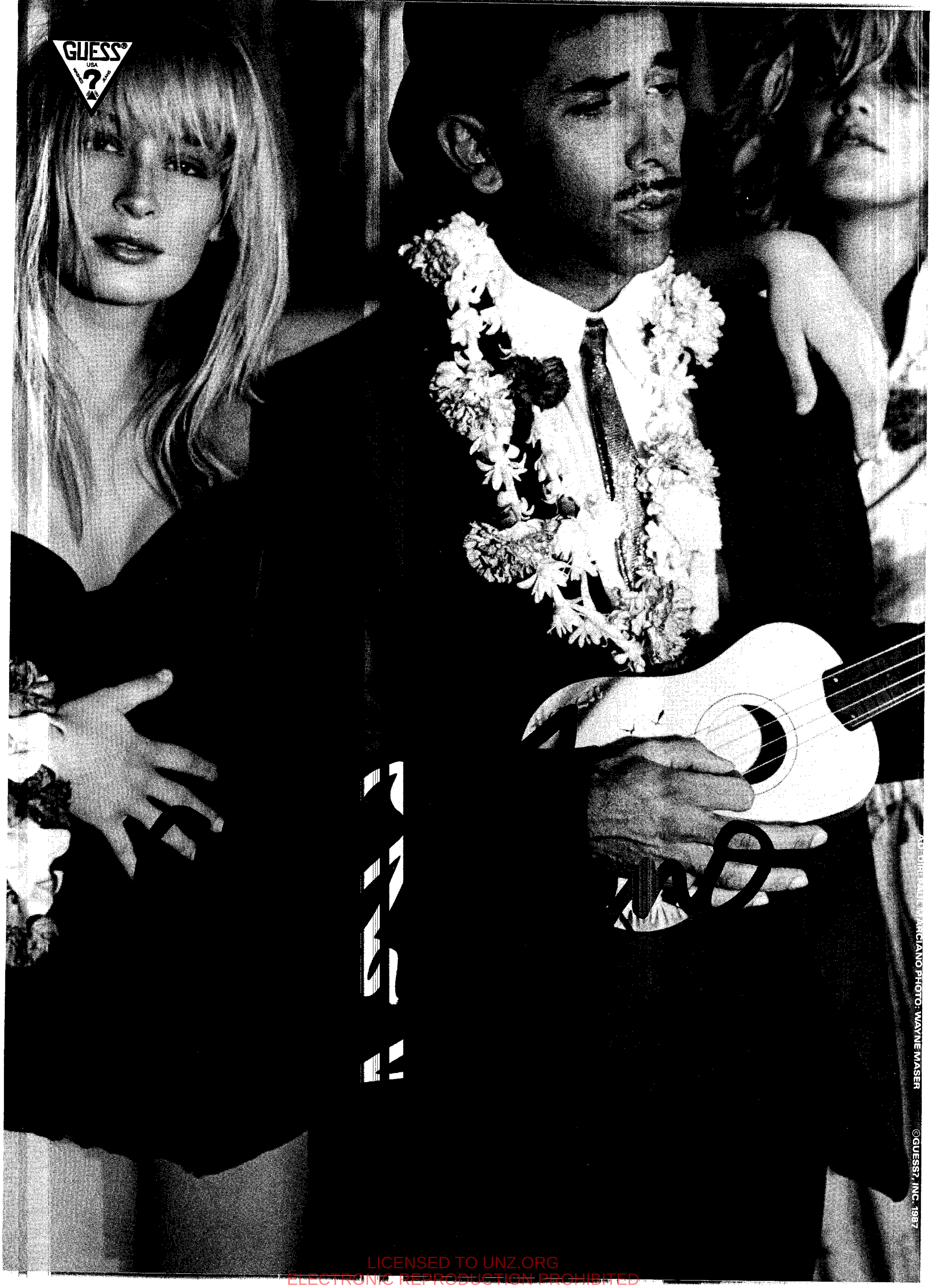

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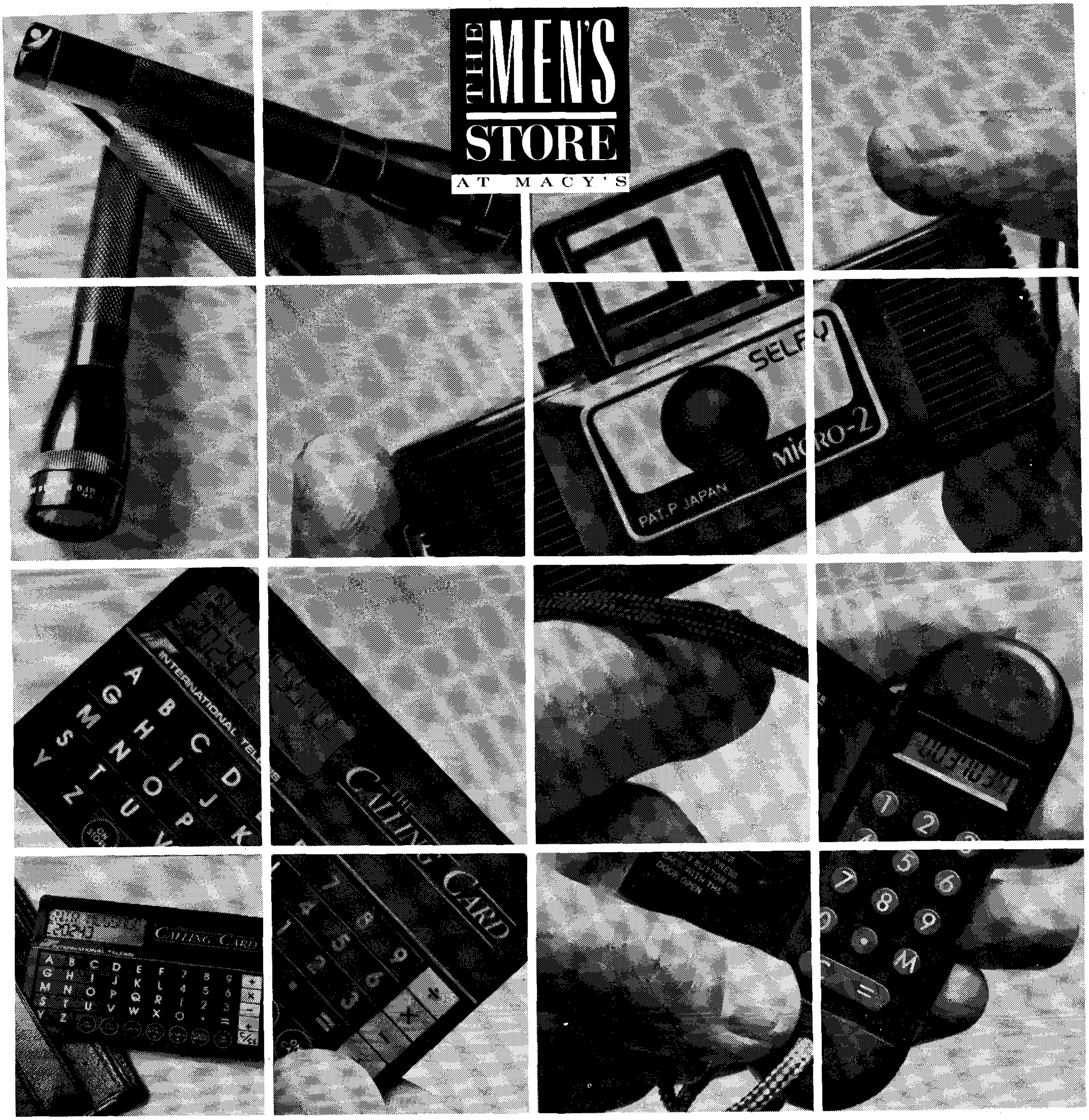

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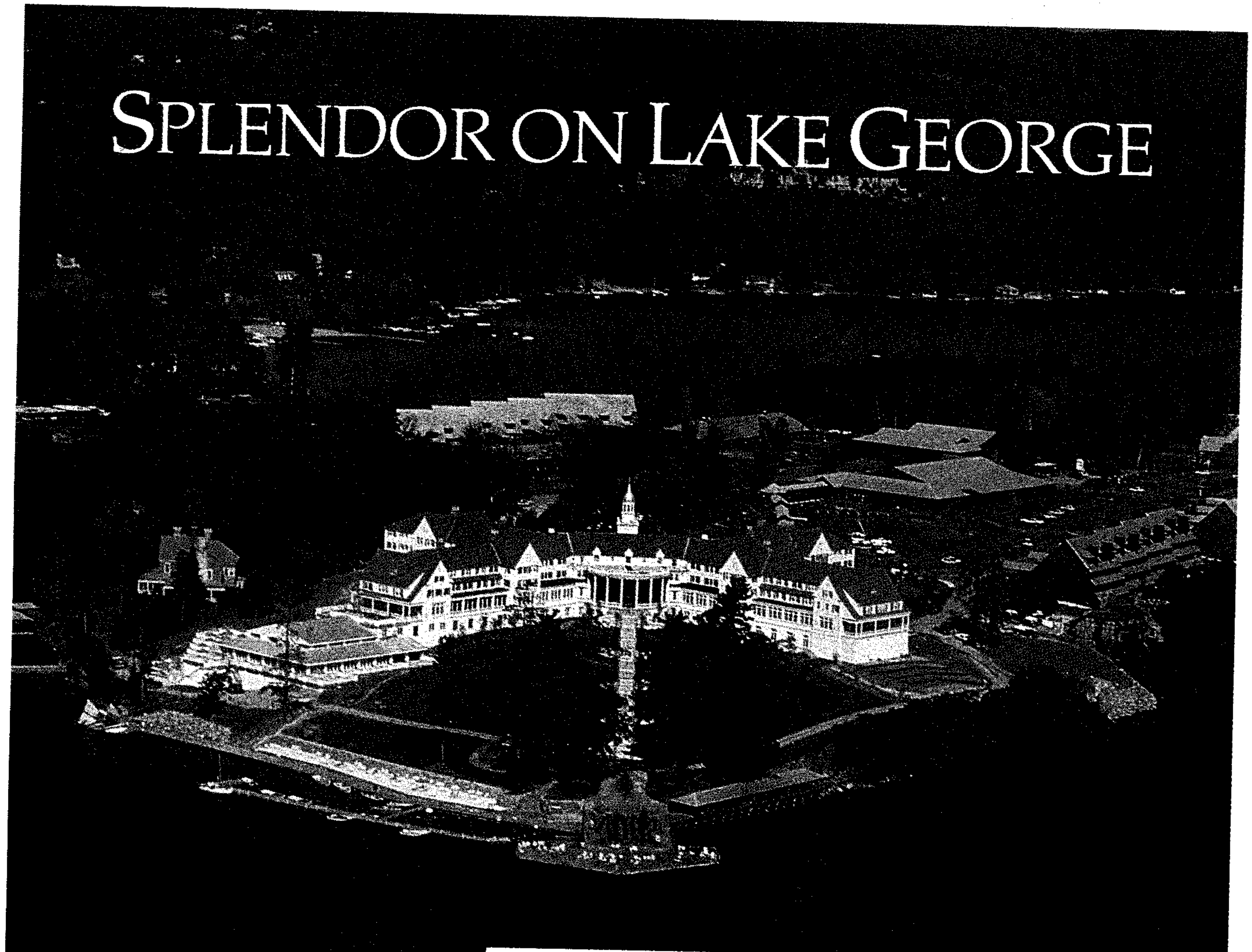

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VOL. 20, NO. 25 JUNE 22, 1987

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BY JANE GOLDMAN

SLIP ME A COUPLE OF BIG ONES, KIDS, AND YOU GOT IT!

It's easy to find a sunny two-bedroom apartment in Manhattan—if you can pay $2,000 a month. But finding a flat that's livable *and* affordable—a $500 studio or a $750 one-bedroom—is nearly impossible. Desperation reduces otherwise sane people to consider renting studios with no light and apartments with rats in the tub. Still, *someone* is living in the city's nice apartments, and Jane Goldman set out to discover who these people are and how they got there. The answer: perseverance, connections, compromise, and luck.

40 New York Hospital on the Spot

BY MICHAEL STONE

What's going on at New York Hospital? Over the last three years, a number of incidents—the death of Libby Zion, eighteen, eight hours after she arrived at the emergency room, Andy Warhol's death after routine surgery, and a power failure that contributed to the death of an extremely premature baby—have raised questions about the care there and at all New York's hospitals. Michael Stone reports.

48 The Fun's Over

BY AMY VIRSHUP

Velazquez in New Math Ga

The East Village art scene was born in 1981, when the Fun Gallery opened in a storefront on East 11th Street. In the last six years, more than 70 galleries have opened in the area. Now many are closing, some of the most successful are moving out, and the part of the scene that was about youthful energy, naïveté, and cheap art is dead, killed off by rising rents, overweening ambition, and, most of all, success.

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BY WENDY GOODMAN

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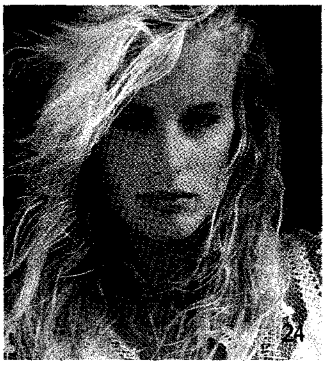

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LETTERS

Thoroughly Modern Marriage

ALTHOUGH I WAS EXPECTING "MARRIAGE in the '80s" [by Dinah Prince, June 1] to be another voice-of-doom article, I found the stories quite encouraging. In my pursuit of the ideal mate, I have come across two types of men. There are the traditional ones, who are intent on being the breadwinners while the wife stays at home and raises the children. Then there are the modern ones, who have no qualms about the wife earning a bigger salary and handling all the finances; they aren't concerned with having children.

I hope to strike a balance between these two extremes, and the couples profiled are doing that. The catchword seems to be "compromise." Sure, it's disheartening to think that I may someday have to make appointments to see my husband, but for a woman who is currently juggling a hectic career, a graduate program, and a fitness routine, it's refreshing to know about people out there with the determination to make a marriage work under these conditions.

Peggy S. Koenig
Franklin Square, N.Y.

"MARRIAGE IN THE '80s" LEAVES ONE with little hope of having a happy or satisfying relationship, especially in New York. A marriage that involves separate bank accounts and separate friends is not my idea of a marriage at all. Why not separate beds or homes?

While growing up, I was led to believe that one married for love and companionship; the couples Prince focused on don't seem to have much of either. These people are more committed to their careers than they are to each other, more interested in money than in companionship.

S. Schmidt
Manhattan

I, TOO, AM YOUNG AND MARRIED, WITH A demanding career. My wife's work is equally demanding. Are we less successful or less "alive" because we value our time together more than our jobs? Is working sixteen hours a day, eating junk food, and ignoring the sexual part of a marriage going to lead to a better, more fulfilling life? Life is multifaceted; marriage should be the same.

Bruce Catania
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York Magazine, *755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

WHEN THE CHILDREN OF THESE COUPLES get older, who will go on school field trips and to PTA meetings? Who will toss a ball with the kids on Sunday? What about birthday parties and trips to the zoo? Then, when the kids are teenagers, their parents will go to $150-an-hour psychiatrists to find out why their children are caught up in drugs, alcohol, and promiscuous sex.

Natalie Levy
Manhattan

IS IT GLAMOROUS TO WORK 80 HOURS A week and avoid a home life? To subsist on take-out dinners? Is it glamorous to have a husband or wife who is merely a voice on the answering machine or to have children who wouldn't be able to identify Mommy in a lineup with the nanny, the maid, and the baby-sitter?

If this is *New York*'s idea of marriage in the eighties and the glamorous New York life, perhaps I should find another place to live.

Susan Tsang
Manhattan

I SINCERELY HOPE THAT LINDA SHELDON-Melville and Bill Melville have a baby instead of settling for their second choice—a golden retriever. At least the child would have nannies and baby-sitters. The dog, on the other hand, would simply be neglected.

Elsie R. Shore
Wichita, Kan.

"MARRIAGE IN THE '80s" GIVES THE IMpression that a two-career marriage based on equality inhibits love, romance, and sex. I counsel couples to retain equal status in their relationships while appreciating and *supporting* the differences between men and women. When a couple stop competing and begin to value each other's strengths and interests, these "frenetic" eighties marriage partners can stop being "really good friends," and love and sex *can,* once again, prevail.

Cindy Kasovitz Sichel, CSW
Mark Sichel, CSW
Manhattan

I HAVE FOUND THAT THE MOST NEGATIVE aspect of being a wife is having time on my hands: time to play tennis, read, work out, and maintain friendships.

Roberta Sirgutz
Manhattan

MY WIFE IS AN OFFICE MANAGER FOR TWO physical therapists. I am the editor and publisher of a journal that focuses on interracial relationships, and a typist for a weekly newspaper. None of these modest endeavors is likely to lift us from the bowels of the Bronx to the more august shores of Manhattan's Upper West Side in the foreseeable future, but we and couples like us fill out the incomplete picture of marriage in the eighties that *New York* presents in its pages. I'm weary of reading about other baby-boomers who complain over sushi about the *difficulties* of "having it all."

Garry A. David
The Bronx

HAS *New York* UNCOVERED A NEW TWIST on surrogate parenthood? Where else but in the Big Apple would a couple have a child and pay others to raise her? While children might be considered assets, they should not be managed like stock portfolios.

Polly Windels
Ballston Spa, N.Y.

THANKS FOR AN INTERESTING, HUMOROUS, and, most important, realistic picture of many of today's marriages. I feel it's true that happiness does come from the balance of independence and companionship in such an intimate relationship.

Margaret R. Kind, M.D.
Manhattan

MY HUSBAND AND I EARN A COMBINED annual income that is well into six figures. Between the two of us, we are away on business nearly fifteen weeks a year. I can assure you that we *do* find time to file our tax returns, pick up the dry cleaning, and take vacations together. Best of all, we even manage to go out to dinner two or three times a week, and we don't worry about splitting the tab.

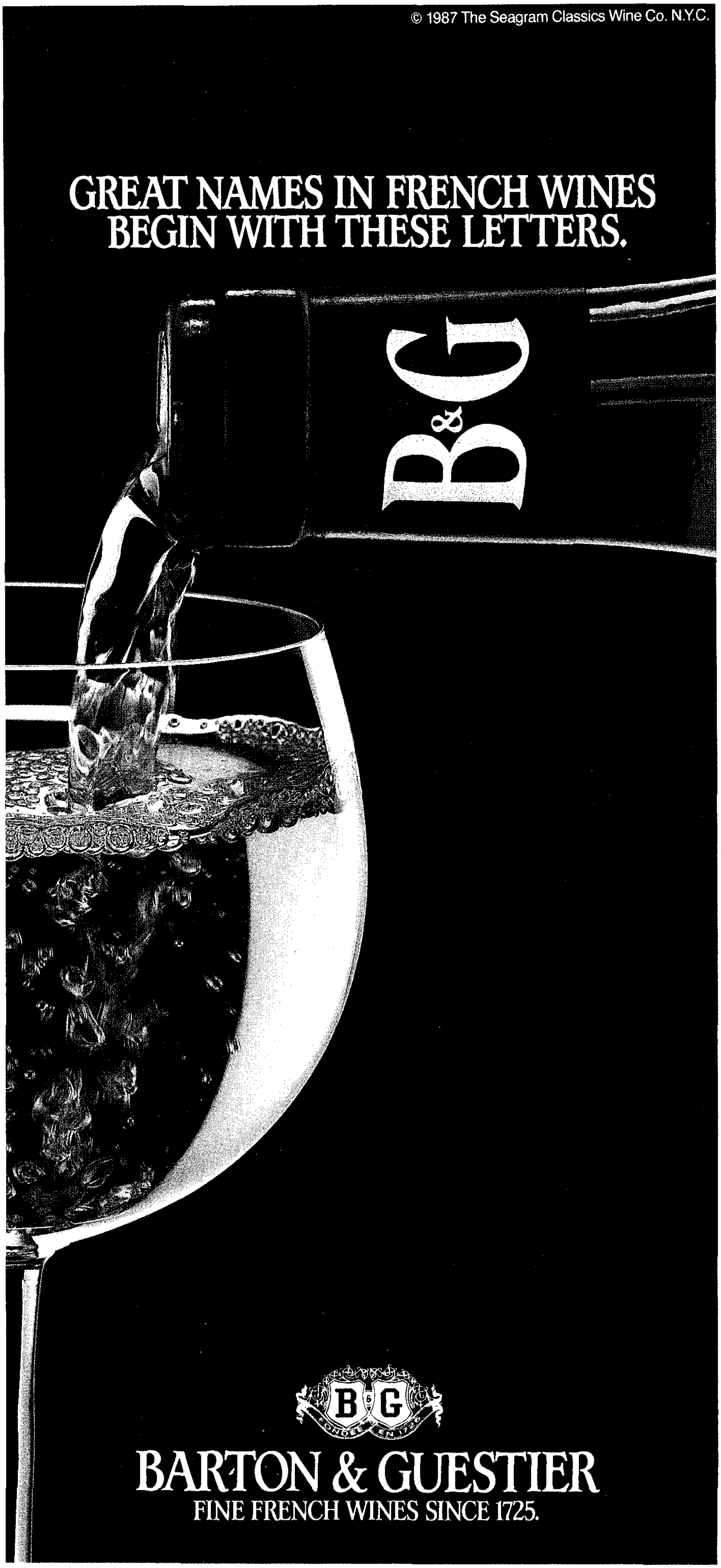
E. Thompson
Manhattan

"MARRIAGE IN THE '80s" WAS A RIOT. While reading it, I kept visualizing a Mel Brooks movie based on the article, starring Bette Midler and Whoopi Goldberg.

Bobby Cooley
Somerville, Mass.

LOVING OUR WORK IS A GOAL WE ALL strive for, married or single. But living for our careers is something else. Don't the couples in your article know that no one's dying words have ever been "I wish I had spent more time with my work"?

Gene Ferguson
Ridgewood, N.J.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INTELLIGENCER

BY JEANIE KASINDORF

DISGRUNTLED GIULIANI?...AN ARTIST DRAWS THE LINE...RICE CHECK...TRUMP TALK

RUDY ROUGH ON WALL STREET FIVE

U.S. Attorney Rudolph Giuliani is refusing to make a deal with any of the young Wall Streeters who were charged with selling cocaine in the widely publicized drug arrests in April, according to a source familiar with the investigation. Giuliani's critics claim it's because he has already been taken to task for including five of the defendants in the case.

Giuliani's office charged seventeen current and former Wall Street employees with selling, possessing, or distributing cocaine and is investigating charges that some of the defendants had traded the drug for stock information. At the time of the arrests, Charles Rose, an Assistant U.S. Attorney in Brooklyn, said his office had declined to pursue five of the cases because their offenses were so minor, they should be left to state prosecutors.

"In one case," the source says, "the undercover agent asked one of the defendants to find him some cocaine. The first defendant called the second, who called the third, who sold the agent one eighth of an ounce. Now Giuliani's office is refusing to accept any plea less than the felony they were charged with because of the criticism he's received."

Richard Stanley, an Assistant U.S. Attorney working on the case, says, "I'm not aware of any uniform policy line with respect to plea bargaining in these cases."

THE RICE SQUAD: *PEOPLE* VS. *LIFE*

The talk of the magazine world last week was about how *People*'s new managing editor, Jim Gaines, scooped his former boss, *Life* managing editor Pat Ryan, on the Donna Rice story. The same week that *People* broke Lynn Armandt's revelation that Rice had, indeed, had an affair with Gary Hart, *Life* appeared on the newsstands with Rice's life story, in which she said nothing about the former presidential candidate.

Ryan, who was the managing editor at *People* before going to *Life* six weeks ago, paid Rice a $4,000 writer's fee for the story, which went to press on May 22. Gaines, who is reported to have paid Armandt $125,000, made the deal with her on June 1 and rushed the story into print in 48 hours.

Gaines refuses to gloat over beating his old boss. "I was pleased with the story we got," he says. "It really had nothing to do with what *Life* was doing." Ryan says, "I wasn't at all bothered. We got the story we wanted, about how girls like Donna Rice live their life. *Life* magazine has never been a prying, voyeuristic magazine; it's not what the readers want. That kind of story might be right for *People*, but it sure isn't right for *Life*."

CARTOONIST WANTS TO SCOTCH ADS

Cartoonist William Hamilton is furious with executives at "21" Brands, Inc., which owns Ballantine scotch, because he says the company has been "scribbling" on his illustrations in its current ad campaign.

Four years ago, "21" Brands bought about a dozen drawings from Hamilton to run as part of a national Ballantine campaign. Now the company is using the drawings again, but this time it has altered them by adding portraits of Vincent van Gogh and George Washington and changing the captions.

"Ballantine has gotten an ad director to draw in his own details on illustrations that still bear my name," Hamilton says. "The first time they tried this, my lawyer got them to agree in writing to stop. Now they've started it again."

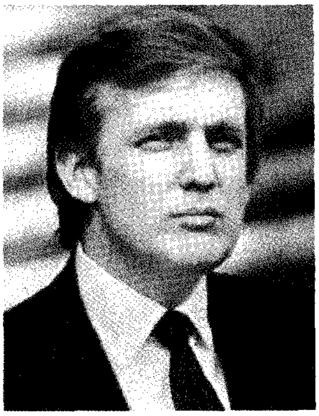
But a spokesman for Ballantine's ad agency, Cunningham & Walsh, says Hamilton has nothing to complain about. "We are perfectly within our contractual rights to use the illustrations in this way."

DONALD TRUMPS ED WITH NAACP CARD

In a move that City Hall insiders say is calculated to embarrass Mayor Koch, Donald Trump has agreed to speak at next month's NAACP convention here and to help throw a pre-convention party.

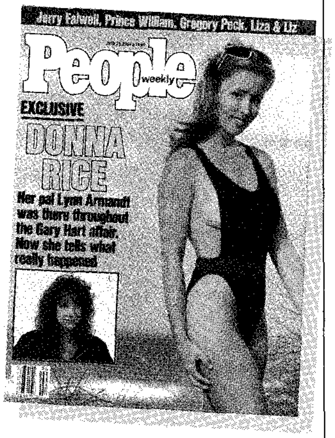
Last year, after Koch's office made a halfhearted attempt to keep the civil-rights organization in New York, a bitter NAACP moved its headquarters to Baltimore. Now, one insider says, Trump is going to use the convention to show that he's more interested in keeping people in the city than the mayor is.

Trump refused to say whether his convention role has anything to do with his feud with the mayor. "The NAACP should have a place



DONALD TRUMP

WALL STREET ARRESTS

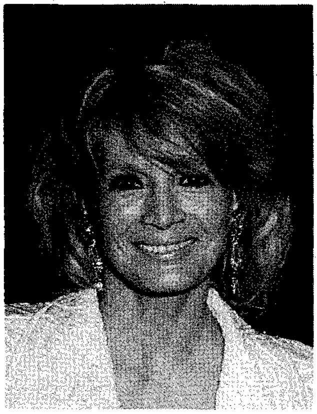

Jerry Falwell, Prince William, Gregory Peck, Liza & Liz
People weekly
EXCLUSIVE
DONNA RICE
Her pal Lynn Armandt was there throughout the Gary Hart affair. Now she tells what really happened

THE *PEOPLE* COVER

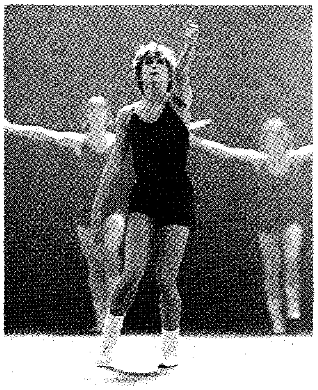
ASSISTANT EDITOR: PEG TYRE

Photograph, center: Bill Foley/*Time*.

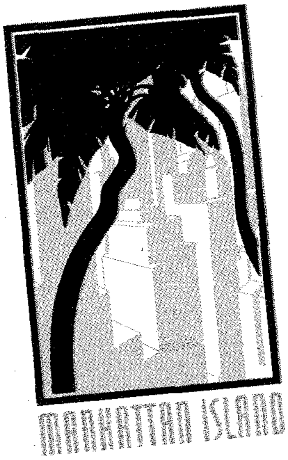
NETWORK NEWS...DISHING THE DINING SCENE...SWIFTY'S STAR TURN...TWYLA TIME



ANGIE DICKINSON



TWYLA THARP



MANHATTAN ISLAND LOGO

in the greatest city in the world. But it's the same old story: Because of this administration, organizations are forced to leave New York and go to cities where they'd rather not be."

NEW CBS JOBS IRK EX-STRIKERS

Channel 2 news writers are complaining that when they returned to work in April, at the end of the Writers Guild strike, they weren't given their old jobs. The news writers fear that the move is the first step in an effort to eliminate their jobs when their new contract runs out.

When the writers went back to work, executive producer Paul Sagan told them that instead of spending 80 percent of their time writing scripts and 20 percent supervising the editing of videotape, they would be in the editing rooms full-time. The producers, he said, would write the copy for the news shows.

"People are worried that when the next contract comes up, management will point out that they have a lot of $45,000-a-year employees doing what lower-paid people could do," says one staffer, "and the writers' jobs will be eliminated. The writers aren't happy with the situation, but they aren't sure what they can do about it."

A WCBS spokeswoman would say only, "The writers are a vital part of our operation, but the new system is more efficient and improves the quality of the newscasts."

THE SWIFTY-ALI-AND-ANGIE SHOW

Superagent Swifty Lazar was in town recently with what one publisher laughingly calls his "traveling road show": On June 2, he escorted Angie Dickinson to publishers' offices to sell her autobiography, then the next day, he made the rounds with Ali MacGraw. One publishing source says that Dickinson's book was sold to Putnam's for $300,000 and MacGraw's went to Bantam for $325,000.

"It was incredibly entertaining," the source says. "It was like the Swifty-and-Angie-and-Ali floor show. Swifty was trying to push Angie Dickinson to promise to talk about her relationship with Jack Kennedy, and talking about a whole section on sex in the White House, but she wouldn't agree to that in the meetings. All she promised to say was that she had always loved all the Kennedys."

Lazar said it was too early to discuss the deals. Putnam's and Bantam confirmed that they had signed the books, but refused to say how much they had paid for them.

TWYLA'S TROUPERS DANCING AWAY

Twyla Tharp is losing six of the sixteen dancers in her company when its South American tour ends on June 30. "It all happened within a week," says a dance-world source. "First, two of Twyla's newer dancers, Julie Nakagawa and Karen Stasick, announced that they were leaving. Then Liz Foldi, John Carrafa, Cathy Oppenheimer, and Michael Schumacher decided to resign. Twyla is going to spend the month of August in residence at Skidmore College, where she is supposed to develop new pieces. Now she'll probably have to spend much of that time auditioning and training new dancers."

The dancers could not be reached. Tharp's spokeswoman says, "It is shocking that they are all leaving, but it has nothing to do with Julie's and Karen's decision to leave, which was by mutual agreement with Twyla. Some just want to do other things, and we think the others were just exhausted by the intense touring this year."

RESTAURANT NOTES FROM ALL OVER

The owners of Carolina are opening a second American-style restaurant at the end of June. The restaurant, which will be called Manhattan Island, will look like a "tropical paradise" on West 43rd Street, with a white-tiled, palm-tree-lined terrace overlooking the Manhattan Plaza Health Club pool. Says co-owner Eileen Weinberg, "We're going to be serving resort food in a resort setting in the craziest part of town."...

Argenteuil chef Leslie Revsin and owner Paul Gregory are already making some changes at the seven-month-old restaurant. They are replacing the $48 prix fixe menu with a less expensive à la carte one, and turning the Grill, to be renamed Peccavi, into a "haven for health-conscious gourmets."...

Canastel's owner Marc Packer is going to open a North Miami Beach branch of his restaurant in December, with a 500-seat dining room, bar, and swimming pool. The new Canastel's will be located at a marina that is next door to the Turnberry Isle Country Club, which was made famous by Donna Rice and Gary Hart. "That had nothing to do with our choice," Packer says. "We made the deal long before that. But we don't mind the attention it's drawn to the area."

Photographs: top, Geoffrey Croft/Outline; center, Beatriz Schiller.

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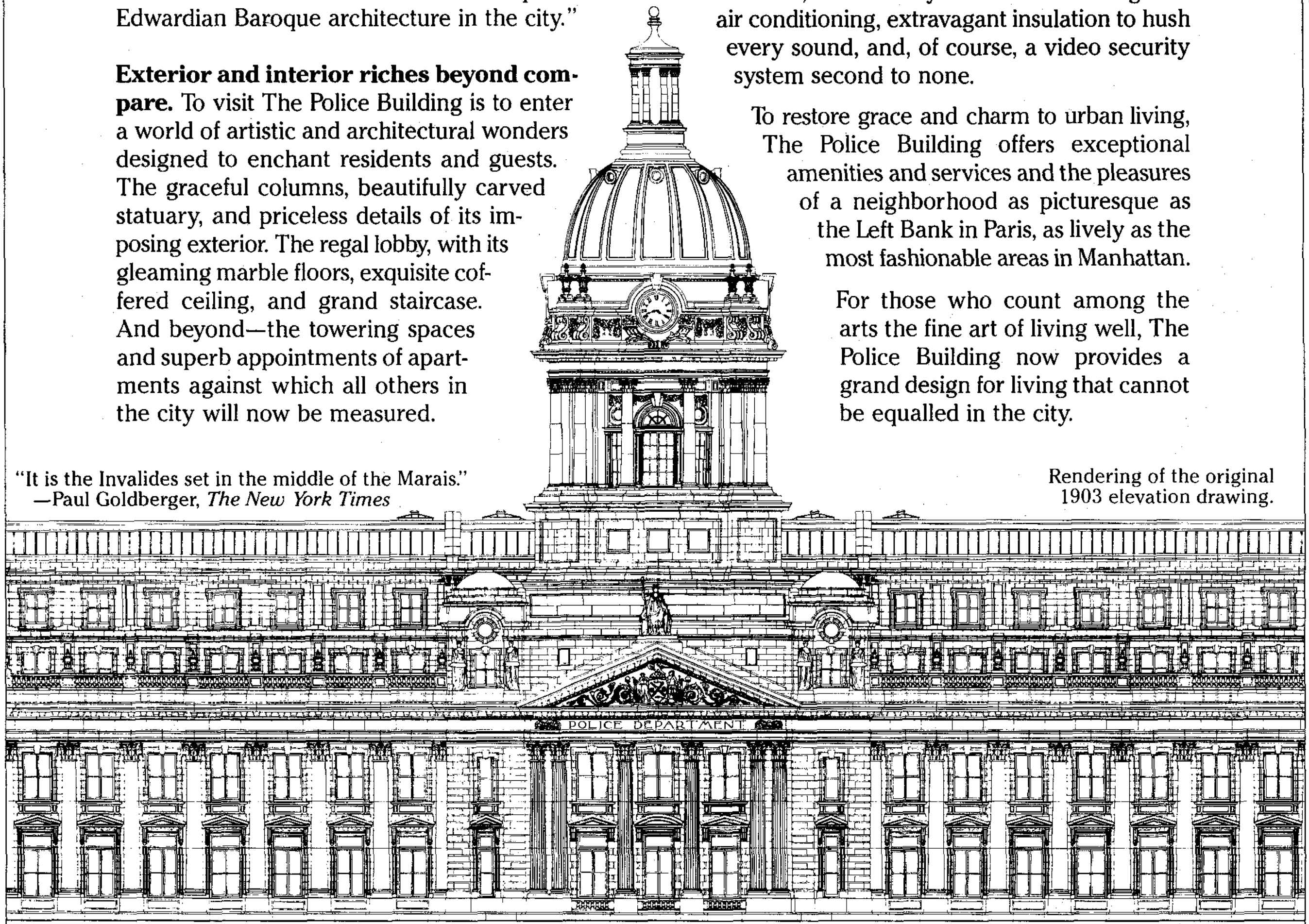

"It is the Invalides set in the middle of the Marais."
—Paul Goldberger, *The New York Times*

Rendering of the original 1903 elevation drawing.

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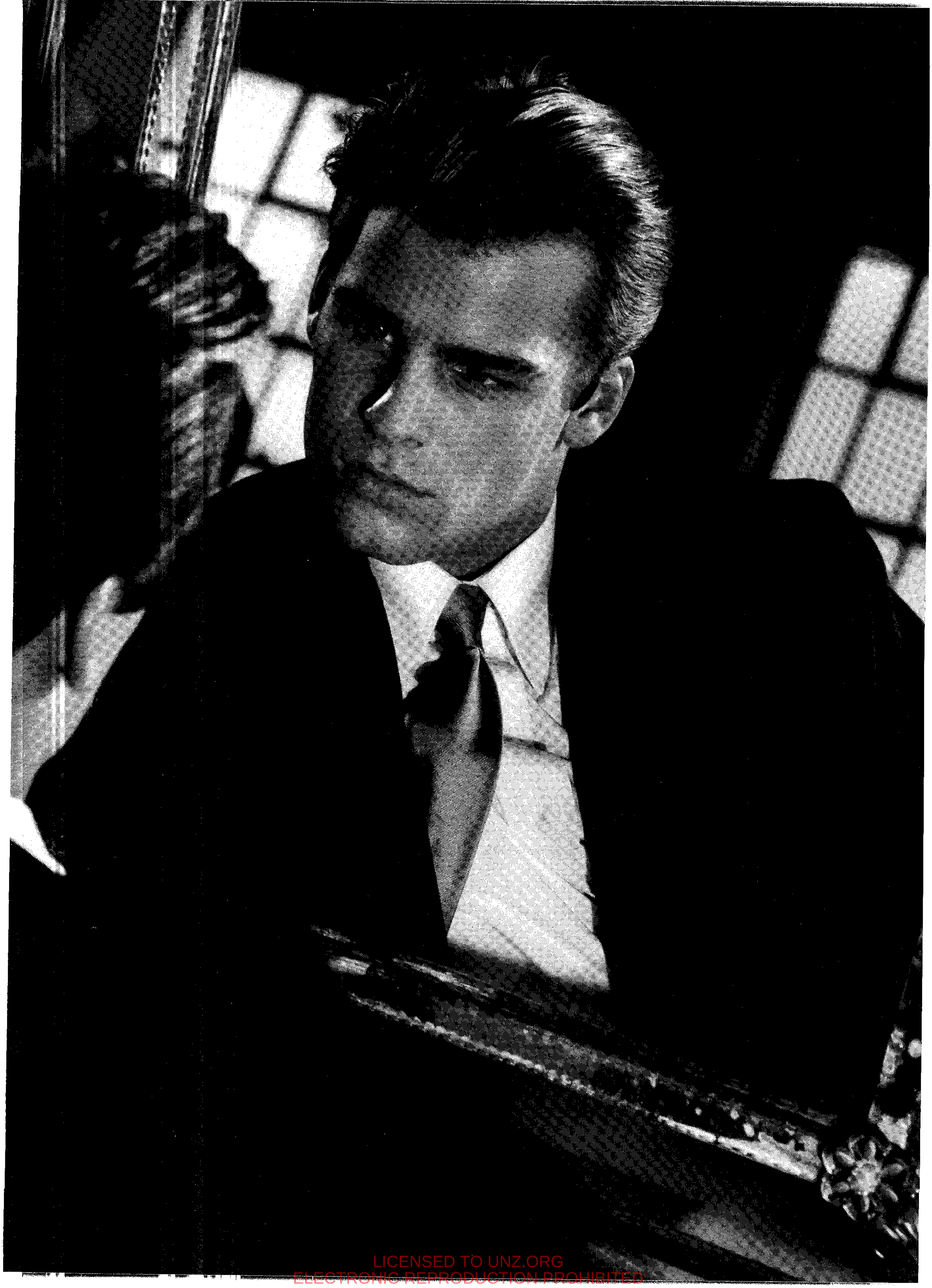


Media/Edwin Diamond

SEXUAL HYSTERIA

THE NEW NEW JOURNALISM

WHEN AN FBI FIELD AGENT OFFERED THE courtly southern newspaper editor transcripts of conversations held in various hotel rooms occupied by Martin Luther King Jr.—or so the story goes—the editor showed the agent the door. His paper was not interested in the sexual behavior of people, even prominent people.

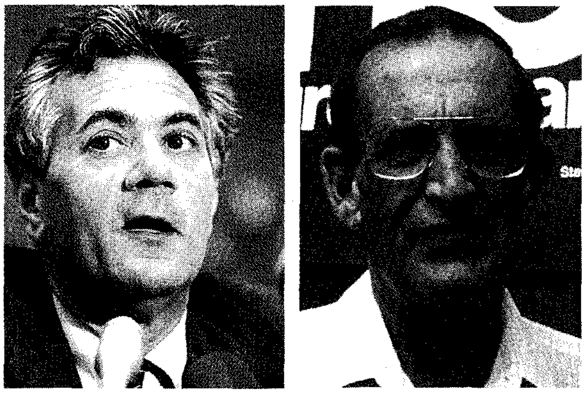
That was just over twenty years ago, but today the idea that there are limits to press disclosures about the private lives of public figures seems hopelessly quaint, as out of date and "irresponsible" as, say, Henry Stimson's legendary rejection of espionage: "Gentlemen do not read each others' mail." These days, the Cleveland *Plain Dealer* headlines the alleged adulteries of the governor of Ohio. The Boston *Globe* puts a Massachusetts congressman's discussion of his homosexuality on page one. And the Washington *Post* reports on the AIDS-related deaths of New Right leader Terry Dolan and Connecticut congressman Stewart McKinney, each obit challenging statements by their doctors.

The AIDS epidemic, in particular, has inspired an excess of disclosure. The New York *Times* has been among those news organizations relatively slow to explore sexual behavior, instead conducting what Thomas Griffith in *Time* called "second strike" coverage—"fastidiously not printing something until others have made it news, then eagerly joining in the chase." But a couple of weeks ago, the *Times* sent out an astonishing letter asking every announced and prospective presidential candidate for "extensive information" to help the paper's editors prepare campaign profiles. The letter sought, among other things, school transcripts, employment and medical records, income-tax returns, and names of friends, associates, advisers, and fund-raisers. It also requested access to personal physicians and a "waiver of privacy rights," which would enable the *Times* to see the files of law-enforcement agencies.

It's possible, of course, to take the absolutist position and argue, as many editors do, that *nothing is inherently unpublishable.* It's also possible to make the media-as-mirror-of-society argument and conclude that news organizations are reporting only what people are doing. Gary Hart, after all, put on a *Monkey Business* T-shirt and sat Donna Rice on his lap for the camera.

Still, the new sexual journalism does raise nagging questions about the press's selective reporting, good taste, and, to use a whispered eleven-letter term, "media ethics." So before everyone waves goodbye to his or her privacy rights, it's certainly worth looking at four current cases.

PRIVATE LIVES: *Governor Richard Celeste and his wife, Dagmar.*



GOING PUBLIC: *Barney Frank and the late Stewart McKinney.*

☐ *AIDS-plague reporting.* News coverage of the AIDS epidemic has grown increasingly hysterical. Some concerned parties would argue that the coverage has always been scandalous. When Larry Kramer's play *The Normal Heart* was at the Public Theater two years ago, Kramer papered the lobby with statistics and other evidence showing the initial lack of media interest in AIDS. In the first years, 1981 to 1985, AIDS seemed confined "merely" to homosexual males and was implicitly "their" problem, "the gay plague." Gradually, IV-drug users and the recipients of contaminated blood were included as high-risk groups.

In the last year or so, however, more and more stories have warned heterosexuals about the spread of the AIDS virus between men and women during sexual intercourse. The motives run from the briskly pragmatic to the medically cautious. Gay activists, understandably, see an opportunity to increase needed research funds, which might have been slower in coming if mainstream society had thought it was unaffected. Doctors take the position that it's better to be safe than sorry: "So why not scare people?" as one medical man puts it.

From underreporting, news organizations have gone into AIDS overdrive. Every distant early warning and speculation about heterosexual AIDS has become mega-news. But while AIDS anxiety in the general population has soared, the incidence of heterosexual cases is only 4 percent. Nine out of every ten cases still involve homosexual men and IV-drug users; the remaining 10 percent is split among blood-transfusion cases, infants of AIDS-virus carriers, and other heterosexuals. When Dr. Harold W. Jaffe, chief epidemiologist at the Centers for Disease Control, told the Third International Conference on AIDS earlier this month that there were no signs of a major or rapid spread of the AIDS epidemic among heterosexual Americans, his remarks received very modest coverage. The *Times* played the story on page A17; page one was about insurers' plans to reduce the amount of life insurance for those refusing to take AIDS-virus blood tests. The New York *Post* and the New York *Daily News* passed up the Jaffe story completely, in favor of a splashy story on the "doomed dentist" (a Manhattan man who apparently contracted AIDS from a patient).

At Bellevue Hospital, a 26-year-old NYU medical-school graduate has been caring for AIDS patients for the past two years. The experience has made him intolerant of what he calls the "Samantha sweats it out" stories—Sunday-magazine accounts of the worries of young, articulate, white heterosexuals. "It's not that 'Samantha' or 'Rick' shouldn't watch their sex lives," he says, "but to write about their fears is to exclude totally the real high-risk people we see here—Hec-

Photographs: top and bottom left, A.P./Wide World; bottom right, Bruce Lettieri/Sygma.

tor the drug shooter from uptown and *his* worried girlfriend."

☐ *Managing the sexual news.* Such "upscale" AIDS reporting represents two sorts of collaboration. First, there is the cooperation that occurs on most beats between news sources and news reporters. In this case, the AIDS reporter relays the experts' warnings. Heterosexual AIDS stories are also demographic collaborations: Readers are more likely to be Samanthas than Hectors.

But then, a journalist is always in danger of being maneuvered into the role of an accomplice. During three weeks in May, Washington-area newspaper readers saw the rules of the new sexual journalism being written. On May 11, the Washington *Post* ran a lengthy article, "The Cautious Closet of the Gay Conservative," about Terry Dolan, founder of the National Conservative Political Action Committee. When Dolan died last December after a long illness, the *Post* obituary reported that he had suffered from AIDS—a statement that the New York *Times,* among others, could not confirm (*New York,* March 2). The May 11 article, by "Style" reporter Elizabeth Kastor, amplified the December obit, allowing Dolan's priest to make the point that, as hard as it is to be gay, it's harder "if you're Irish, Catholic, and Republican."

Eleven days later, in an extraordinary two-page ad in the Washington *Times,* Anthony R. Dolan, who is Terry Dolan's brother as well as Ronald Reagan's chief speechwriter, offered an 8,000-word "case study" headlined WHAT THE WASHINGTON POST DOESN'T TELL ITS READERS. Dolan's struggle for life, it turns out, was just a prelude to a second, macabre struggle to "claim" him after death.

Anthony Dolan doesn't dispute that his brother was a closet homosexual, but he says that the *Post* omitted the last scene of the story: "my brother's deep religious conversion and his complete and total rejection of homosexuality as immoral." Anthony Dolan is an accomplished journalist; he won a Pulitzer Prize for his investigative reporting and is credited with writing Reagan's "evil empire" speech. He graphically describes a physical confrontation between the Dolans' 70-year-old mother and a member of the "homosexual community" at the deathbed.

The *Post* story didn't include that drama, either. In fact, both Terry Dolan's family and his conservative political associates, on the one side, and a group of gay Washington men and women, on the other side, held separate memorials. For the *Post,* this was the hook for the "Style" story, six months later ("Dolan was one more reminder of the silent presence of gay men and women throughout the political world, most of them still frightened of being discovered"). Anthony Dolan says the real reason for the piece was

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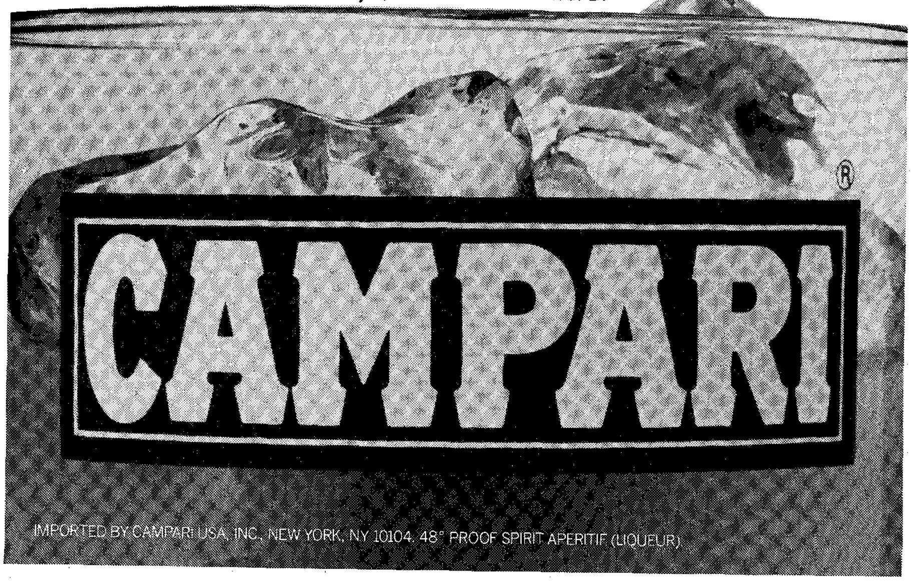

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ideological: The liberal *Post* was trying to discredit a conservative. And "gay partisans," he said, were "pushing" the story because they were angry his brother had denounced homosexuality.

The *Post* story was months in the making. Anthony Dolan heard about it as early as March. On April 21, he was sent an advance copy, together with a handwritten note from *Post* executive editor Benjamin Bradlee—an uncommon practice in newsrooms at the least. Dolan then personally argued with Bradlee and others at the *Post* against publication. He cited the grief that would be felt by the Dolan parents and considerations of privacy (his brother, he said, ceased to be a public figure months before his death). He asked what public good would be served by publication. *Post* managing editor Leonard Downie Jr. argued that the story would "highlight the problem of AIDS." Publication on May 11 ended the weeks of debate.

☐ *Deceptions and preventive actions.* No such lag occurred when Connecticut Republican congressman Stewart McKinney, 56, died on May 7. The cause of death was stated in the first paragraph of the *Post's* page-one obit: "pneumonia brought on by AIDS." The second and third paragraphs quoted McKinney's doctor, who said the disease was a result of blood transfusions during heart surgery back in 1979. Paragraph four began, "Knowledgeable sources on Capitol Hill and in the gay community said McKinney has had homosexual relationships." The final eighteen paragraphs dealt with McKinney's admirable legislative record and family history (his survivors include his wife of 37 years and five children).

McKinney's doctor was—to be charitable—less than forthcoming. He not only suppressed information but also caused unnecessary anxieties (4 million blood transfusions take place annually; they are responsible for 790 of the 36,514 AIDS cases to date). However protective of privacy families and doctors may try to be, the pressures ensure that editors are going to opt for full disclosure.

No one, then, should have been surprised when Representative Barney Frank, the 47-year-old liberal Democrat from Massachusetts, sat down with Boston *Globe* reporter John Robinson to talk for publication about his homosexuality just a few weeks after the McKinney obit appeared. "If you ask the direct question 'Are you gay?,' the answer is yes. So what?" Frank told Robinson. "I don't think I have anything to hide."

Frank's sexual preference has been known to many voters ever since he began representing Back Bay in the Massachusetts legislature in the seventies. When he first ran for Congress, in 1980, his opponent considered and then rejected using "the issue." He participated in Gay Pride Day. The *Globe's* editors knew all this. There was even an "understanding" that, as one editor explained, "when Barney decided to go public, he would talk about it with us first."

According to *Globe* executive editor John Driscoll, Frank's homosexuality was not news. The paper's rule of thumb, he says, is to judge whether private habits have any effect on public duties. In Frank's case, the paper's editors didn't think his homosexuality was "relevant." It became relevant, though, in the *Globe's* opinion, when the paper had Frank's personal account.

Frank, for his part, executed a shrewd preventive strike: He got the story out, told in his terms, to a reporter he knew—Robinson covered the New England congressional delegations—and in a liberal paper that has supported him and his policies. When he runs for his fifth term, in 1988, Frank's sexual preferences will be ancient news.

☐ *Frank or anti-Frank?* Barney Frank argues that his "sex life is no big deal, it's no little deal, it's no deal at all." Yet he and the *Globe* recognized that it was news. Such friendly collaborations may be the key to solving the "Gary Hart problem." Hart took the anti-Frank position, challenging journalists to follow him if they suspected he was sleeping around. Why he did that—from arrogance, grandiosity, a deep desire for punishment?—defies all efforts at psychojournalism. In the craziest twist yet, a private detective working on a divorce case had tailed Hart last December and snapped pictures. When the Washington *Post* told Hart it had the private eye's materials, Hart folded his campaign—and the *Post* killed the story.

Now Richard Celeste, the Democratic governor of Ohio, has a Hart problem, brought on a few days ago when he said he didn't have "a Gary Hart–type personal problem." Two days after that remark, the Cleveland *Plain Dealer* went ahead with an article it had had in hand for some time. The 49-year-old Celeste, the paper said, had had affairs with three women from the early seventies until 1985. Celeste declined to answer the allegations. He and his wife, Dagmar, he explained, had been married for 25 years "for better and for worse. . . . Our personal lives are just that." The Celestes commanded sympathy—up to a point. No sources were identified in the *Plain Dealer* story; Celeste wasn't running for anything—he was re-elected last year—but he does have presidential ambitions.

But for better and worse, there is a new relationship between the press and the people it covers. If the new rule for sexual materials involving public figures is to publish even if someone perishes, the best strategy for any candidate may be to put it in the papers first, frankly. ■

The Bottom Line/John Crudele

OVER THEIR HEADS?

MOUNTING CORPORATE DEBT

THE YEAR IS 1992, AND UNITED SQUIGGLE Corporation is in trouble. Demand for industrial squiggles has been falling steadily since the company went private five years ago. Earnings—now about 20 percent lower than in 1987—are showing no signs of bouncing back.

The situation is making Squiggle's creditors antsy. There have been rumors for some time that the company won't be able to keep paying the 15 percent interest it promised the buyers of $500 million in junk bonds back in 1987.

In a move to appease the creditors and win a lower interest rate, Squiggle's management has already cut costs by closing its second-largest plant and laying off 15 percent of its work force. But the bondholders balk, saying that they took an enormous risk in 1987 by buying the bonds when the company needed money for a leveraged buy-out to avoid a takeover by a corporate raider. Now they want their interest in full. After months of haggling that further disrupts business, United Squiggle finally seeks the protection of bankruptcy court.

United Squiggle, of course, is a made-up company, and that scenario is fantasy. Still, a small but growing number of economists, takeover specialists, politicians, and academics believe that even a moderate downturn in the U.S. economy over the next few years could jeopardize the health of many of the companies that are today's heaviest borrowers.

While it's not quite the dawning of a doomsday, these experts believe there will be severe repercussions if managements have misjudged the amount of debt their companies can handle. A number of these overindebted Squiggles could find themselves with a bankruptcy-court date a few years from now.

"Corporate debt is extremely high now compared with historical levels. It's possible that some companies are overburdened," says Lawrence Chimerine, chairman and chief economist of Wharton Econometrics, a consulting firm. "If interest rates rise or we have a recession, this will either mean more bankruptcies or it will mean they will have to cut costs more sharply. Either one could worsen the economic downturn for the nation. It feeds on itself."

The price, the experts agree, could include the loss of many jobs, a weakening of some vital industries, and perhaps even a decline in America's standard of living. Companies might be forced to restructure, or perhaps merge, reducing business competition. And the nation's banking system could be destabilized. Even some of Wall Street's biggest investment firms, caught up in the craze to lend money for corporate buy-outs and other ventures, could find themselves under severe financial stress.

PROXMIRE: *"Come the next recession, we are very, very vulnerable."*

Mergers, acquisitions, and leveraged buy-outs—most voluntary but some forced—are largely responsible for the recent rise in corporate debt. In 1986, for instance, government figures show that corporations took on an additional $260 billion in debt. Of that amount, $177 billion was related to takeovers. The same pattern is holding in 1987.

Corporations now are $2.7 trillion in debt, compared with $1.4 trillion in 1980, according to Senator William Proxmire of Wisconsin, who chairs the committee on Banking, Housing, and Urban Affairs. "Ten years from now, you can certainly see $4.5 trillion to $5 trillion in debt," he says. "We are bound to have more bankruptcies. It's not a matter of being pessimistic. It's a fact that in an economy you have regular recessions. Come the next recession, we are very, very vulnerable."

Some people think that it won't even take a full-blown recession to put many companies in jeopardy—just a cyclical slackening in demand for products.

Curiously, Leonard Shaykin, a managing partner in the leveraged-buy-out firm of Adler & Shaykin, is concerned about today's takeover environment. He believes that a 20 percent drop in earnings at some firms with a lot of debt—or "leverage"—could make them vulnerable.

Companies normally carry about three times as much debt as their equity—that is, under normal circumstances, a company with outstanding stock (and retained earnings) valued at $100 million would carry about $300 million in debt. Leveraged buy-outs rely heavily on borrowing, which can temporarily raise debt to anywhere from ten times to twenty times the company's equity. A company that has been LBO'ed typically sells off assets quickly to repay some of the borrowing, but debt generally stays at about eight times the amount of equity.

"The bottom line," says Shaykin, whose firm recently bought the Chicago *Sun-Times*, Joy Manufacturing, and several other companies, "is that companies will be forced to reorganize. There will be enormous pressure." The situation will be especially acute if interest rates are going up at the same time.

What's the chance of all this happening? "I think you have a good fifty-fifty shot," says Shaykin. When? "Six months to two years."

"There are two things that are going to prevent a doomsday scenario," says Alfred Rappaport, professor at the Kellogg Graduate School of Management at Northwestern University. "One is an adequate cash flow. The other is the availability of assets with good market value

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that can be divested if necessary." Others say mature industries like publishing, tires, and steel are most vulnerable.

Experts believe that companies in the 1990s won't dissolve as often as they do today. But they will restructure in larger numbers—some on their own, others under protection of the bankruptcy court. Bank loans will be stretched out; new arrangements will be made with bondholders; suppliers of products and raw material will be forced to become more understanding; and stockholders—who are in the weakest position—will lose their investments.

"A lot of people look at restructurings as a transient phenomenon that will go away," says Rappaport. "I think it will go on forever, becoming a permanent condition of conducting business."

MEXICO GETS HOT

MEXICO WAS FAR AND AWAY THE MOST hospitable place for stock-market investors so far this quarter. Switzerland and Austria were the least.

Morgan Stanley Capital International says that the Mexican stock market had a gain of nearly 54.2 percent (in dollars) between April 1 and June 10. That figure, which takes into account currency fluctuations during the period, is due largely to a recovery in Mexico's oil industry. The gain since January 1 is a whopping 148.53 percent.

On the other hand, despite a boost from the weak U.S. dollar, Austrian stocks fell 6.57 percent in the last three months and twice that amount since January. Switzerland's market lost 5.15 percent during the quarter and was down more than 3 percent for the year.

Of the major markets, Japan's and Britain's produced the best results in the last three months, with respective gains of 22.63 and 17.35 percent. Buying domestic didn't pay off for Americans. Stock prices in the United States were up just 1.71 percent in the quarter. But the gain so far this year is still 21.61 percent.

Mark Sladkus, who heads Morgan Stanley Capital International, says that Americans from here on in will probably not benefit as much from the declining dollar when they invest overseas. "Still, I would recommend that U.S. investors look at the foreign markets. There are still many attractive opportunities."

BEWITCHED

THIS FRIDAY IS ANOTHER "TRIPLE WITCHing hour" that spooks Wall Street.

In the past, the stock market has generally risen or fallen sharply in the final trading minutes on the third Friday of the last month of the quarter. It all depends on whether institutional investors need to buy or sell shares to make their stock portfolios balance out with the stock-index futures and options they're holding.

What's going to happen on Friday is anyone's guess. But some of the pros believe there won't be anything like the volatility of the past. The situation is tricky, however, because new procedures on how the options and futures positions can be "unwound" go into effect this week. Trading in several important index-futures contracts will end Thursday, while other contracts will be active through Friday.

"It's a little confusing to the average guy," says Dave Liptak, senior vice-president for stock-index futures at Oppenheimer & Company. Right, Dave.

RUMORTRAGE UPDATE

HOW ARE THE RUMORS OF MAY 29 DOING ("Bottom Line," June 15, 1987)?

☐ J. Walter Thompson's parent company got a takeover bid of $45 a share from WPP Group. The stock of JWT Group was selling at $35.25 a share at the close of trading May 29, as rumors of its impending takeover circulated. By the middle of last week, it was selling at $49.

☐ Dayton-Hudson went from $46.87 on May 29 to $55.75 by last week. Speculators are still convinced someone—maybe Dart Group—is accumulating the stock. Nobody has yet admitted it.

☐ Foster Wheeler was stuck in the $19.50 area. If Asher Edelman or anyone else has been accumulating the stock, it hasn't been made public yet.

☐ MCA was still around its May 29 level of $48. The rumored joint venture with Olympia & York has not yet come to be.

General Mills hasn't been the target of a takeover attempt, Disney hasn't announced any accumulation of Lorimar-Telepictures stock, Occidental Petroleum hasn't spun off its beef-packing subsidiary, and nothing has happened with Knogo, a stock rumored to be one "you got to own."

THE RUNOFF

AT LEAST ONE OTHER FOREIGN INVESTOR will start a takeover attempt soon, sources say. They won't disclose the target but say that the deal—like the recent moves on J. Walter Thompson and GenCorp—is in the half-billion-dollar range.... Bear, Stearns was feverishly buying Dayton-Hudson stock again early last week. But then the firm realized that speculators were monitoring its trades, so it started trading through another brokerage firm—and speculators started monitoring those trades also.... The investor group—believed to be Wagner & Brown—that's accumulating a lot of Burlington Northern stock is trying to enlist the support of dissident bondholders, Wall Street sources say. ■

On Madison Avenue/Bernice Kanner

THE SHOPPER

COMMERCIAL DRESSING

DOLORES ZACCARO DREADS SHOPPING for herself. But given a barroom full of young adults, a bride and bridal party, or a collection of firemen and farmers from any period or locale to outfit, she springs to the task. For a glimpse into the life of a New York costume designer for commercials, I arrange to accompany the master shopper for a few days. "Wear comfortable shoes," she warns.

It's excellent advice, I discover, as we head off in search of a young girl's nightgown (for *Good Housekeeping*); a bandanna, blue oxford shirt, sweatsuit, and child's hat and sneakers (for Jerzees sweat clothes); clothes for a sexy businessman, including an extra shirt that his lady will sport as she tries to coax her lover out of his own duds (for a deodorant). Finally, there's a head-to-toe outfit for a high-style, retro-looking woman who haunts a Milan-style train station (the spot is actually shot in New Jersey) and casts occasional glances at the $19,000 timepiece on her elegant wrist (for Breguet watches).

Zaccaro heads into the breach armed with a casting card or a sheet of measurements. Famous charges sometimes bring their own clothes. Zaccaro has outfitted several celebrities, including "Wonder Woman" Lynda Carter (for Crafted With Pride in USA Council), Lauren Hutton (for Revlon), David Niven (for Pan Am), Nancy Walker (for Bounty towels), and Sheldon Leonard and Joe Montana (for Miller Lite). Leontyne Price insisted on wearing her own clothes in a United Negro College Fund spot; Sally Struthers accompanied Zaccaro on her rounds and bought a wardrobe en route. *Miami Vice* superstar Don Johnson would wear only *his* style of white jacket in a Pepsi commercial; in this spot, an attractive lady mechanic fixes his car and leaves an oily black imprint on his shoulder when she's done. Zaccaro scrapped the jackets she'd originally bought for Johnson and recruited a seamstress in Miami, site of the shoot, to turn out five identical jackets. By the end of the shoot, all five had been greased.

We head for Source III, a rental emporium specializing in period clothing. "Period" commercials are dwindling; today, they constitute perhaps 5 percent of all shoots, says Zaccaro. But when period clothes are used, they're almost always rented. Modern outfits rarely are, except those purposely made to look used. Altogether, about half of all garments used in commercials are rented, says Zaccaro, though that doesn't mean they're economizing. It's not just that a leased suit can cost $250; it's that a costume designer usually carts home three to five different styles or colors. Most purchased outfits not used on the shoot are returned to the stores. (What happens to the rest might interest Rudolph Giuliani. Some production houses sell the slightly used getups at discount to employees; others return the goods to the clients, where they often disappear. And property frequently gets stolen from the vans, says Zaccaro.)

CLOTHES CALL: *Zaccaro knows just where to go for certain looks.*

Source III is an intoxicating place: It smells musty and of mothballs. "You want fashion, go to Madison Avenue," says owner Dorothy Weaver, as she absentmindedly snips hanging threads from my jacket. Searching for a little girl's nightgown, we find a wardrobe box marked WOMEN'S NIGHTGOWNS, 1860–1920. One fetching possibility looks too small; another has too frilly a neck; a third has too busy a print. "We need a pretty silhouette of the girl as she pads out of bed to her mother," says Zaccaro, who is usually brought in when the commercial is cast, and given the storyboard. We find a perfect fit and begin to prowl around for a men's blue dress shirt with a 15½ collar.

In one box lie some 50 or so choices. On the fifth pull, Zaccaro spots a Brooks Brothers button-down oxford and grabs it. Then it's on to funny children's hats for a scene in the Jerzees commercial where the head of a jogging boy is the first thing viewers see as he makes his way up the slope of a grassy knoll.

Zaccaro has already snapped up a straw cowboy hat and now fondles a Mickey Mouse as well as a Smokey the Bear cap. Weaver recommends that she stop at Gordon Novelty for a dozen hats, but Zaccaro decides instead on a felt cowboy one. She also picks four bandannas. "Costumers are never satisfied," says Weaver as she tallies the bill. "They've always got to have one more, and they can take up your whole morning deciding on a bandanna." Not Zaccaro, though, for within 50 minutes, she has amassed four bandannas, one cowboy hat, two nighties, and one blue shirt. The grand total: $49.

Source III is the rare place where a commercial shopper can find what she wants and at a bargain. Zaccaro also frequents Bob Pusillo's Authentiques (which rents vintage clothes), Early Halloween, and Kidz; on Long Island, she makes for the area's largest costume supplier, Eaves-Brooks Costume Company. It stocks more than 750,000 items, though the helter-skelter way in which they're stored makes scouring difficult. If she's really stuck, she uses Western Costume in Hollywood, which supplies TV and movie sets from its inventory of more than 1 million items. Zaccaro also knows nearly every boutique and quirky outlet in the New York area and where to go for certain looks. "B. Altman is the only department store where you can still buy a housedress," she says.

Costume designers (mostly female) buy clothes for TV, movies, and theater; stylists, for print photography. United Scenic Artists' minimum rate is $285 a day, but some designers can receive up to $500 a day or more plus expenses. (Zac-

Photograph by Joyce Ravid.

caro usually spends about $40 in cab fares.) For Zaccaro, jobs can last from two to three days to two to three weeks, including a day at casting (where her budget is set and the director's vision imparted), shopping excursions, fittings, the shoot, and a "wrap" day to return the clothes. When she attends shoots, she carries the equivalent of a medical kit—a red tackle box containing jewelry, safety pins, a wedding band, shoulder pads, falsies, a half-slip (in case the lighting makes a skirt translucent), name tags, pocket fillers, buttons, and, of course, a needle and thread.

Zaccaro is not to be confused with a wardrobe attendant, who takes care of clothes—laundering, pressing, sewing, and tailoring them on the set. (The wardrobe attendant also keeps track of continuity: If there's a break in filming, she sees to it that shirtsleeves are rolled up the same—three times, not four—and the top two shirt buttons are open.) Zaccaro shops as though viewers notice only the clothes in commercials. "They do if the clothes are wrong," she says.

Our next stop is Gene London Studio, where Zaccaro hopes to find the perfect suit for the sphinx in the Breguet-watch spot. Scanning racks that resemble those at the dry cleaner's, London pulls out a blue-beaded number, a musty, feathery one, and a rust-brown Schiaparelli. Zaccaro ponders the beaded suit and says, "I'm trying to make a young girl look older." She rejects a bell skirt in favor of a straight one, explaining that "we're looking for a little sex." London remembers a turquoise moiré suit and swears that Zaccaro will "die for it." He dresses a mannequin in the knockout suit, tucking in a shoulder pad here, tying a bow there, pointing out how the watermarking shimmers. (At $250 a rental, it should, I think.)

Zaccaro always wanted to be a clothes designer, so she studied retailing, pattern-making, and construction at Lassell Junior College in Massachusetts. After graduation, she worked for six months as an assistant stylist at the Denis/Gerber Company, "pinning garments" and routinely "ripping the back of the dress and adding pleats to the front to suggest a fuller body." When D/G folded, Zaccaro moved on to Pagano Studio, where she worked as a stylist for five years. From there, she went to Grey Advertising as an art buyer for three years before free-lancing as a costume designer for her husband's production company. Now she is out on her own.

Her most elaborate job was outfitting some 350 extras for a Don Johnson Pepsi spot that originally had 80 extras. A vignette commercial for Eveready batteries required her to dress some 30 principals, including railroad workers and a nun. And for Busch Gardens, Zaccaro

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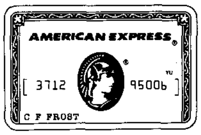

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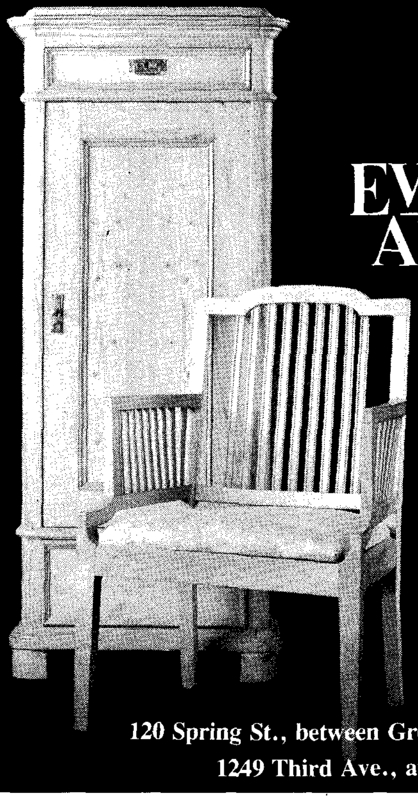

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clothed dozens of Old World types in top hats, tails, and spats, high-collared dresses and parasols, and Scottish tams and kilts.

Next on our shopping spree, Zaccaro ducks into Paragon for a pair of size 8½ sneakers for Jerzees. To me, the choices seem remarkably similar. Not to Zaccaro, though, who ultimately picks Nikes ($21.95) because there's less information on the back to "blot out." Shoes in hand—everything else is messenger-delivered—we rush out the door, where Zaccaro hails a taxi and directs the driver to head northwest while she riffles through her sourcebook for our exact destination. "People think a sourcebook is what it means to be a stylist," she says. "You could get the numbers from a phone book—that's not what it is. It's what you do when you get there. It's an acquired skill to project a sense of someone else's style."

At Frank Olive's World, Zaccaro looks for a hat to go with the still-unfound blue suit. Olive, following the practice on Seventh Avenue, will lend it to her at no charge because the Breguet commercial promises the right exposure in the way a slice-of-life toothpaste or deodorant spot wouldn't.

Then it's on to Canal Jean Company for men's gabardine shirts and T-shirts. Zaccaro rummages through a rack of $8.95 oversize T-shirts and picks aqua and another blue, remembering the director's instructions to "keep it cool." We strike out on gabardines and sweats, though, because the former don't flow well, says Zaccaro, and the latter are "too ratty and short for a six-foot-two actor."

On and on we go, into Urban Outfitters, the Antique Boutique, Unique, and Zoot, where Zaccaro shells out $48.71 for three shirts. Then it's on to Anne Klein in search of a suit for the train station (the Breguet spot). P.R. director Connie Francis ushers us into the "library," which also looks like a dry cleaner's with clothes hanging in the air. Francis offers to lend several items, and Zaccaro makes the arrangements.

This last stop is not for naught, but so much of what Zaccaro has secured is. Of the five bandannas she's bought, only a red one is used. Director Jean-Michel Ravon approved the beaded suit from London and the one borrowed from Anne Klein. Both will be available on the set; whichever suit looks better on the model will be used. One white oversize shirt with globes on it bought at Dot Zero for $45 was chosen; none of the gabardine shirts were. One of the old-fashioned nightgowns was used in the *Good Housekeeping* spot; one little girl wore her own. None of the five hats starred onscreen. The head on which they were to perch was too big, and the boy "looked like a sausage," says Zaccaro. ■

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FAST TRACK

CHOW

Le Voyage Gastronomique

FLIGHTS TO FRANCE ARE heavily booked, and those embarking on a gastronomic journey will find more fresh fish on French menus.Goat-cheese salad finally verges on cliché there (as it has here for ages).

So says Patricia Wells, Paris-based restaurant critic for the *International Herald Tribune.* Wells has spent the last two years scouring France—discovering new restaurants, gathering recipes from famous chefs, visiting regional markets, and tracking down pastry and cheese shops for her new book, *The Food Lover's Guide to France,* out this week from Workman.

"I've been very boring at parties," she says, "unless someone is interested in food." For those who are, here's her pick of places outside Paris.

☐ Auberge de l'Ill (at Illhaeusern, in Alsace): "the most understated" of the grand restaurants.

☐ Gabrielle et Pierre Gagnaire (at Saint-Étienne, in the Rhône-Loire): "one of my favorite, favorite, favorite discoveries."

☐ Restaurant de Bricourt (at Cancale, in Brittany): "The young chef breaks his back to use regional products."

☐ L'Aubergade (at Puymirol, in southwest France), where chef Michel Trama does "original dishes with local ingredients, and an incredible chocolate dessert." JANE FREIMAN

BRIEF LIVES

YOUNG AT HEART

SURE, SHE'S LUMINOUSLY BEAUTIFUL, GOES the line on Daryl Hannah, but she plays only icons—the gymnastic android in *Blade Runner,* the mermaid in *Splash,* the performance artist in *Legal Eagles.* But in *Roxanne,* Steve Martin's *Cyrano* update, a thinner, more subtle Hannah plays an astronomer astute enough to see behind Martin's endless proboscis. And in *Wall Street,* which Oliver Stone is directing in New York, she plays an ambitious, upwardly mobile interior decorator.

Daryl Hannah: "I'm delicately concocted for a big girl."

So presumably, she's here to talk about the new, grown-up Daryl Hannah. "Sorry I'm late," she says as she walks into Cafe Destinn, off Columbus Avenue, in a flowery antique dress, white socks, and white high-tops. "I was going to try to put this off until tonight so I could go to Action Park, in New Jersey." Action Park? "It's great," she says. "It has these water tubes that shoot you through this dark hole in the ground and you come shooting out of the side of a mountain. There's one tube that does a total 360!"

Still, she must have been shooting for a more adult image with her two latest roles? No, she says. She never asked for the *Wall Street* part. "I ran into Oliver at a benefit for Medical Aid for El Salvador," she says. "He said, 'I'm writing a part for you in my new movie.' " But she must have seen the title role in *Roxanne* as an opportunity to play something other than a physical specimen. "I didn't think I could do it," Hannah says. "Originally, the character would make a lot of sarcastic sexual comments. I felt too young for it. Finally, [director] Fred Schepisi just had Steve Martin write new lines."

Actually, Hannah, who grew up in Chicago, has never lacked for ambition. When she was nine, she became jealous of a schoolmate who had a modeling photo, and started calling agencies herself. By fifteen, she had a bit part in Brian De Palma's *The Fury* ("My line was 'Creepo!' "). She went to USC just to be around Hollywood and the jobs, and by her sophomore year, she was getting too many parts to stay in school. At 26, Hannah has done eleven films, kept up a steady relationship with singer-songwriter Jackson Browne, with whom she recently bought a house in Los Angeles, and become involved in a number of liberal causes.

She tells no long tales of role preparation or dues-paying. She starts with the look, and then concentrates on "what the character is really thinking, as opposed to what the lines are saying." The only hard thing about acting is that it scares her witless. "I don't sleep very well when I'm making a film," she says. "I'm very delicately concocted for a big girl." The hardest time for her in making *Roxanne* was when Steve Martin would take off his nose. "It was *scary.* We didn't know who he was anymore."

About this time, Daryl's sister Page, also an actress, comes by to say she's heading for FAO Schwarz. "Oh, I wanna come, too," says Daryl. I ask a few more questions, but her thoughts are with the toys, on Fifth Avenue. "Why don't you go," I say. She looks dazzlingly happy, like Madison the mermaid when she sees TV for the first time.

PETER HERBST

Photograph by Peggy Sirota/Outline. Illustration by Guy Billout.

LOCAL HERO

HOUSING AUTHORITY

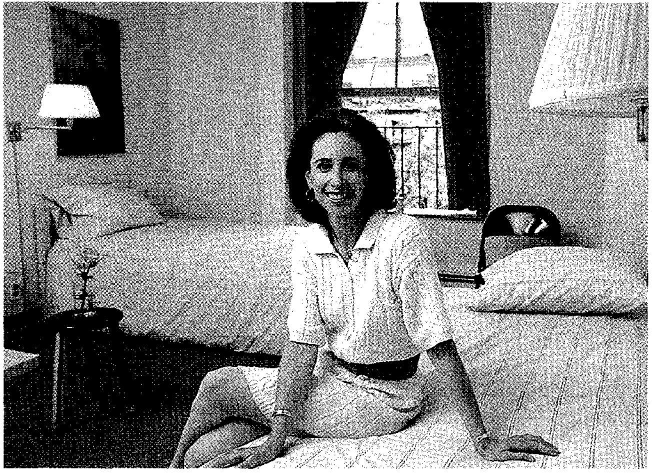
"IT DOESN'T TAKE A LOT OF money to do what we did," says Nancy Abraham. "Anyone with $150,000 could do it. They'd get their money back in seven years, with interest. Then they could turn around and do it again."

What Abraham and her father, Alexander (both executives at Shearson Lehman Brothers), did was to fund a shelter for homeless women and children. Thirty-one families who would be living in a squalid welfare hotel instead will have housing that goes well beyond decent—the dorms at Smith should be so peppy and fresh. (The furnishings are from Conran's.)

"I can't cure cancer, but I *can* make a difference in these women's lives," says Nancy Abraham, 39, a graduate of Fieldston, Barnard, and Columbia Law, who worked in politics and corporate law before landing at Lehman. "I can't keep my personal life on course, but I *can* get things done."

She can indeed. The Alexander Abraham Residence (341 West 51st Street), operated by Women in Need, a nonprofit group that the city reimburses at rates comparable to those paid to welfare hotels, provides dinner, day care, counseling, and moral support to help women get back on their feet. If the Abraham Residence follows the lead of Women in Need's three other shelters, within six months most residents will have set up households of their own.

Which is a month and a half longer than it took the Abrahams to get their shelter launched. The city says it needs years to open shelters of this kind; Abraham must be one persistent woman. She begins telephone calls by asking sweetly, "I don't mean to be obnoxious, but where do we stand?" She and her father donated $100,000 to the cause, lent another $400,000, got a Bowery Savings Bank mortgage for 80 percent of the building's $1.7-million purchase price, and enlisted the aid—*gratis*—of lawyers Ivan Shapiro and Gerald Blume and decorators Ralph Jones and Scott Brown.



Abraham in the shelter: "I can get things done."

"Of course we have some contacts," says Abraham. "So do many other New Yorkers. You don't have to be a billionaire to make a difference. All you have to do is get a realtor to find you a building and then hand over the down payment."

MARILYN BETHANY

NEWS OF THE HAMPTONS

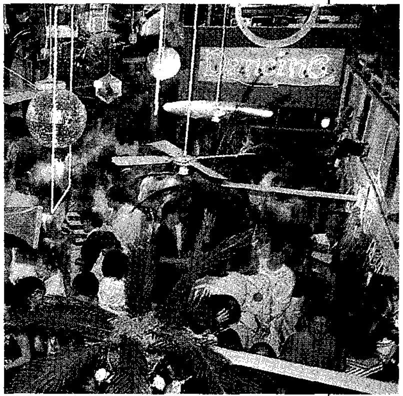
Sand Bars

THE D.J. AT CHINA CLUB of Southampton stopped the music for a request: "Will the driver of the black Porsche please move your car?" Half the room started for the door.

The just-opened eastern outpost of Broadway's China Club has the kind of elegant, understated design that draws Porsches to parking lots: honey-colored wood, rosy lights and soft shadows, a trademark China-blue wall with a procession of metalwork dragons.

The club attracted a capacity crowd its first night—raw-silk jackets, Keds, lots of black—and turned hundreds away the next. It's a small place (ruling out for now the live music that China Club is known for), but expansion is planned. "We're not interested in playing the sardine game," says owner Danny Fried, "and we're not interested in a gymnasium. China Club is comfortable. We're not catering to a lot of young kids. No glitz, no flashing lights. Nobody ever calls us a disco."

Those interested in glitz will feel more at home at Pig Latin, the new Westhampton Beach disco. The club was designed by Stephen Doyle and Bill Drenttel (designers for *Spy* magazine), and they seem to have taken a page from a *Spy* feature called "Guide to Loser Nightlife." Pig Latin is loaded with twirling, mirrored balls, neon stars, and TV sets showing the Giants winning the Super Bowl. The crowd watches the game while dancing. Owner Steve Gold, a club promoter, has devised at least one new twist on the old disco formula: The house drink, called Safe Sex on the Beach, replaces the traditional maraschino cherry with a foil-wrapped condom. Caveat emptor.

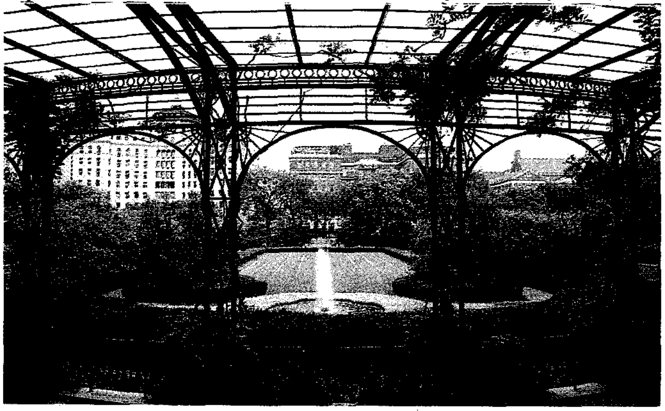


Pig Latin spoken here.

MARY-ELIZABETH GIFFORD

DETAILS

CENTRAL PARK'S CONSERVATORY GARDEN AND THIS DELICATE wrought-iron pergola have just turned 50. Overgrown and graffiti-ravaged in 1982, the garden was revived by horticulturist Lynden Miller. "Perennial borders," she says, "are my thing."



Photographs: top, Don Hamerman; bottom left and right, Erica Lansner/Photoreporters.

MONEY MEN

ROCK OF GIBRALTAR

Before John Reed, before Walter Wriston, there was George Moore: the banker who went to work for the National City Bank in 1929, became chairman in 1967, and turned it into the largest bank in the United States and, at one time, the world—Citibank.

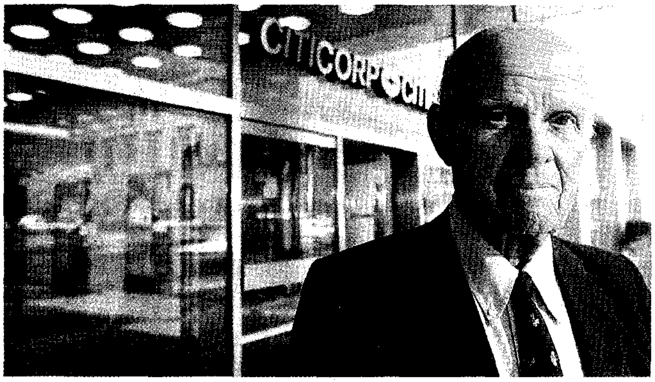
Today, Citibank is in the news with a $2.5-billion loss to cover Third World loans that are all but uncollectible—and, as it happens, so is George Moore. His memoir, *The Banker's Life,* has just been published by Norton, but over breakfast at the River Club he has more than the book on his mind.

"It's clear the banking system went too far," he says of loans to the Third World, which reached nearly $1-trillion by 1983. "It was a wonderful party—before the check came. It was a trillion-dollar binge. The banks thought they were making a lot of money. The borrowers never had it so good. All ordered more drinks, as long as the bar was open.

"Meanwhile, responsible international institutions like the IMF and World Bank were looking out the window when they should have stopped the party. If they had acted as they should have, the huge totals we must now deal with would not have been reached. Easy come, easy go." It's time, he says, for the IMF to shoulder even more of the burden.

Moore, 82, may be out of the Citibank command post, but he's certainly not out of action. One of his days can last 30 hours. He lives in Spain, keeps offices in New York and Gibraltar, and commutes between the three while overseeing the Onassis family interests and serving on five American boards. He recently became chairman and CEO of the newly formed Gibraltar Trust Bank. "I just keep getting smarter as I get older," he says. "And if I do make a mistake, I can say I've made it seven or eight times before."

Unlike financial analysts who predict a worldwide financial collapse, Moore has a vision of the future that is decidedly upbeat. "I can't guess on short-term forecasts," he says with typical enthusiasm, "but I've never been wrong on long-term ones. The best is yet to be." LINDA ASHLAND



Moore: "The best is yet to be."

FILM BEAT

The Puppets' Pal

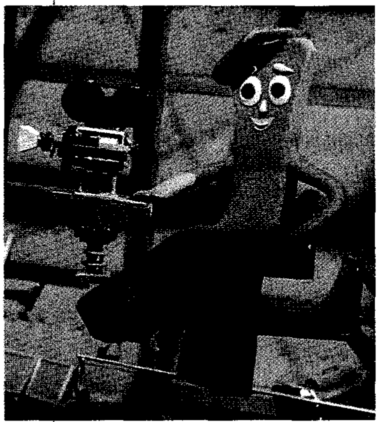
"My name's John Henry, woman," says the hero, a man with a deep voice and a massive chest, to a woman lying in a bed.

"Pleased to know you, son," she says. "I's your ma."

In George Pal's 1946 *John Henry and the Inky-Poo,* a woman giving birth to a full-grown man is no surprise. But then, mother and son are animated puppets, and for those who enter a George Pal fantasy, suspension of disbelief is a matter of course. The best of Pal's three-dimensional animation from the thirties and forties has been compiled into *The Puppetoon Movie,* now playing at the Bleecker Street Cinema.

For each character in a "Puppetoon," a different hand-carved, hand-painted puppet was created for every possible pose—hundreds of puppets, a process that would be prohibitively expensive today. The result: fluid, expressive movement perfectly synchronized with music and voice.

Introduced by Gumby and Pokey—characters who owe their existence to Pal's pioneering work—*The Puppetoon Movie* gives a generation raised on Saturday-morning schlock a chance to sample the work of an all-but-forgotten creative genius. HOWARD KARREN



Gumby: Homage to a Pal.

DESIGN

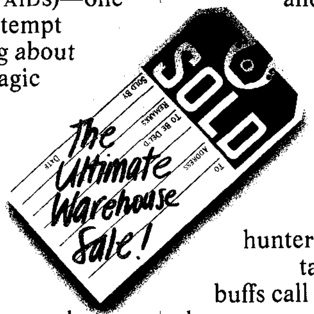
The Sale of Their Lives

In early 1984, before most fields devastated by AIDS had rallied to the cause, designers had formed DIFFA (Design and Interior Furnishings Foundation for AIDS)—one community's attempt to do something about this damned, tragic business.

DIFFA continues to impress. From June 25 to 28, top makers and distributors of furniture, carpets, and accessories will gather at the IDCNY (International Design Center of New York; 718-937-7474) in Long Island City with the pick of their excess merchandise. In a setting that suggests an Italian market, such leaders as Knoll, Artimede, Rosecore, and Atelier International will sell their wares at bargain prices.

Normally, a wholesaler will open his warehouse (invariably located in some grim quarter of Jersey City) to the public for a day or so each year and sell off samples, discontinued items, and the sofa that Mrs. Poop-dee-do rejected ("I didn't realize it would be *quite* so blue"). Bargain-hunters and poor-but-tasteful design buffs call in sick for the day, turn up in U-Hauls, and battle for the best stuff.

For the Ultimate Warehouse Sale, free buses run (June 25 and 26) between IDCNY and 919 Third Avenue (at 56th Street). At a June 24 preview ($100; admission is $10 thereafter), revelers can eat, drink, shop, and get sweaty to Vince Giordano and the Nighthawks. M.B.



Photograph, top: John S. Abbott.

RUTH RECOMMENDS

BY RUTH GILBERT

'BENJI THE HUNTED'

Benji, stranded in the wilderness, rescues a family of orphaned cougar cubs (look at that angelic creature with him above). The film opens June 17 at the Guild 50th Street and June 19 at neighborhood theaters.

"Drive Against Drugs," a benefit for Phoenix House, is at Randalls Island June 21 (rain or shine). The main attraction is a solo-slalom test of your driving skill (not a high-speed event). It costs $300 to enter, but you can watch for free.

'LATE GREAT LADIES OF BLUES & JAZZ'

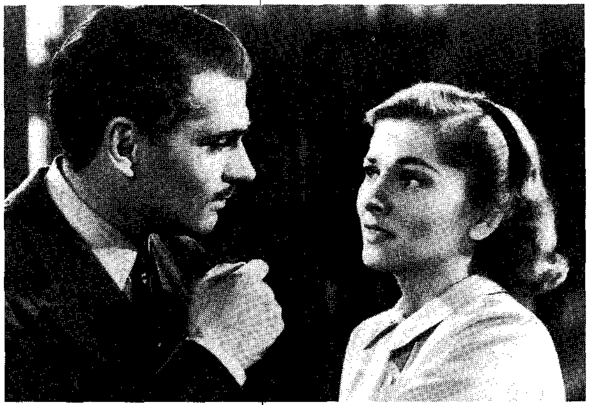
Sandra Reaves-Phillips (above, as Ethel Waters) gives her interpretations of Great Ladies Bessie Smith, Billie Holiday, Ma Rainey, Mahalia Jackson, and Dinah Washington, starting June 16 at the John Houseman Theatre.

A&G DANCE COMPANY

Above are Artis Smith and Germaine Salsberg in a scene from Cowboy Cacciatore, *one of the pieces to be performed June 17, 18, and 19 at 8 p.m. at the Tisch School of the Arts Main Stage II. Tickets are $10 and benefit the homeless and people with AIDS.*

'DREAMGIRLS'

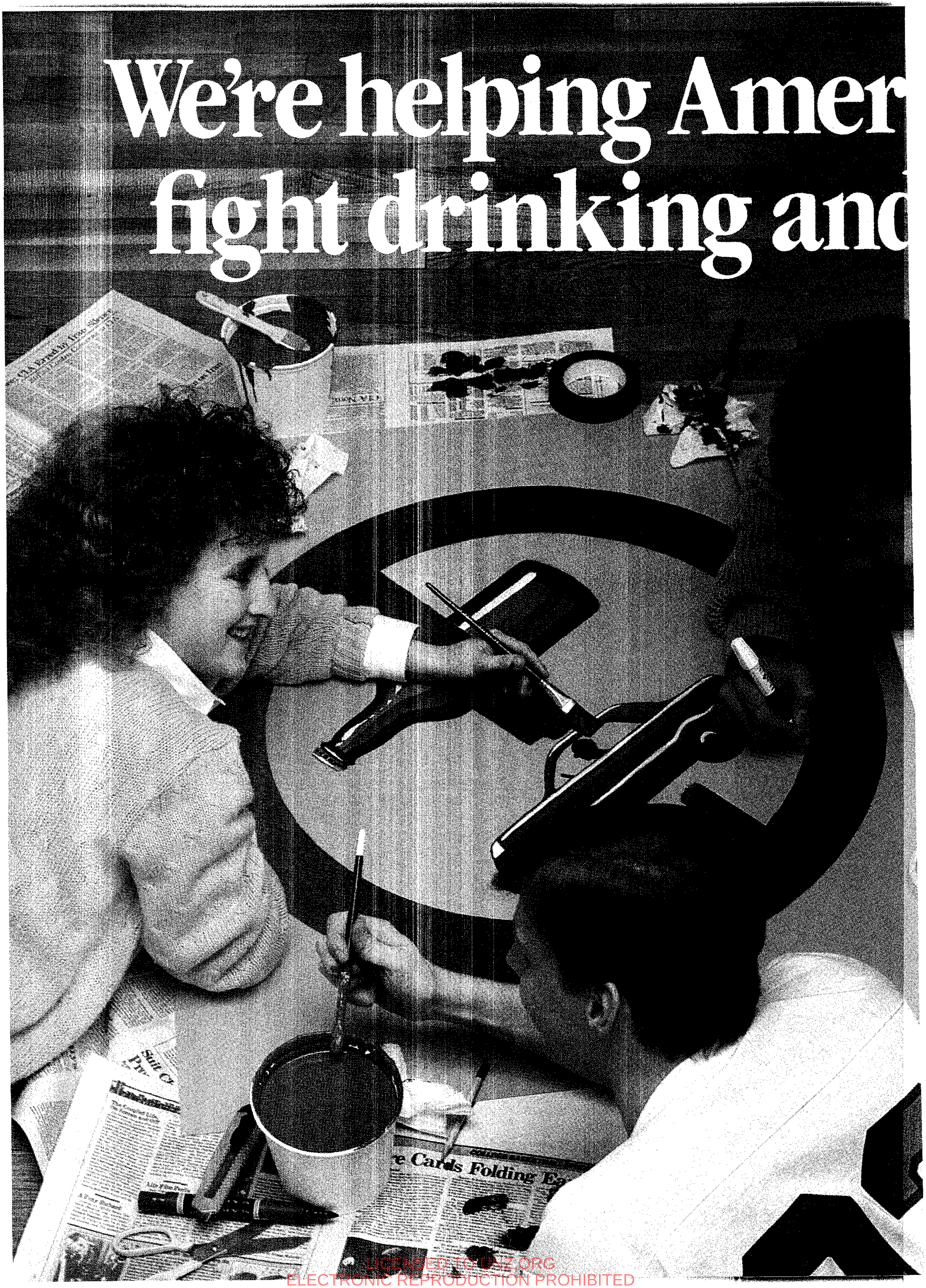
From left are Susan Beaubian, Alisa Gyse, and Arnetia Walker in a return engagement of Michael Bennett's musical about the rise of a three-girl singing group. Previews start June 23 at the Ambassador prior to a June 28 opening.



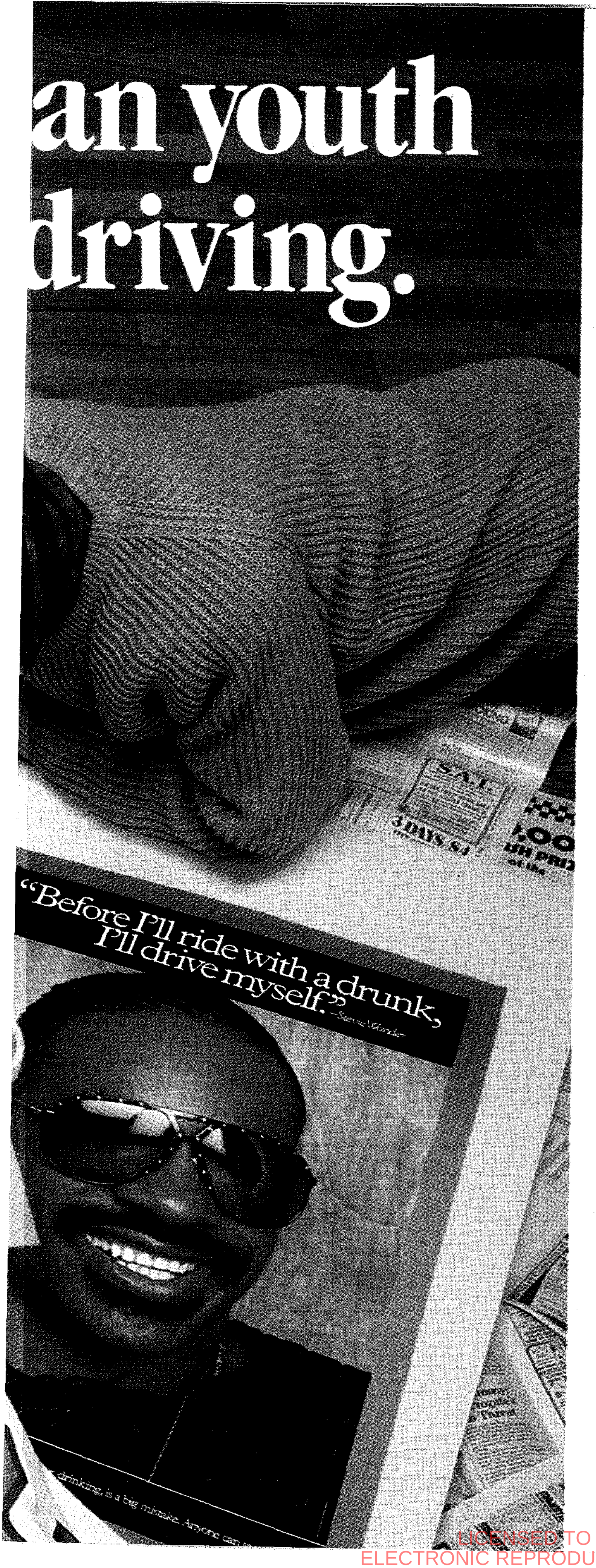
OLD FAVORITES

At the Film Forum 2 on June 18, 19, and 20, Laurence Olivier and Joan Fontaine star in Hitchcock's classic Rebecca *(above). It's playing with* Spellbound, *another Hitchcock gem, which stars Ingrid Bergman and Gregory Peck.*

Photographs: top right, Marty Reichenthal; center, Richard Lee; bottom left, Shoin Fukui.


We're helping Amer
fight drinking and

an youth driving.


"Before I'll ride with a drunk, I'll drive myself." —Stevie Wonder
S.A.T.
drinking is a big mistake. Anyone can

The single leading killer of 15-to-24-year-old Americans is drunk driving. Reader's Digest is committed to help stop this carnage.

That's why in 1986 Reader's Digest Foundation teamed up with the National Association of Secondary School Principals to challenge young people to devise programs in their high schools and communities to promote sober driving.

As an incentive, Reader's Digest Foundation promised to award $500,000 in four-year college scholarships to the schools with the best programs.

The challenge was launched with a poster of Stevie Wonder that says "Before I'll ride with a drunk, I'll drive myself." This poster won a Reader's Digest competition that attracted 1,500 entries from advertising agencies across the country.

Meeting the challenge.

Reader's Digest issued the challenge to more than 16,000 U.S. high schools.

Across the nation, thousands of students responded by devising programs that reached tens of thousands of people. And 115 programs —ranging from poster campaigns to puppet shows to rock videos—won scholarships.

More important, teenagers told us the Reader's Digest effort has kept them from drinking and driving—and probably saved their lives.

A good start. But drinking and driving is still killing people. So the challenge was issued again this year with another $500,000 in Reader's Digest Foundation scholarships to encourage students to keep working on this critical issue.

Drawing on a relationship.

Drinking and driving is only one of our concerns. From drug abuse to acid rain, from the mounting deficit to the plight of Soviet Jews, Reader's Digest continues to research and spotlight contemporary issues—and suggest solutions.

Because our readers trust Reader's Digest, they respond. They become an active force for positive change.

This unique relationship helps make Reader's Digest an international leader in the publishing world.

We get people involved.

Reader's Digest

**We make a difference
in 100 million lives worldwide.**

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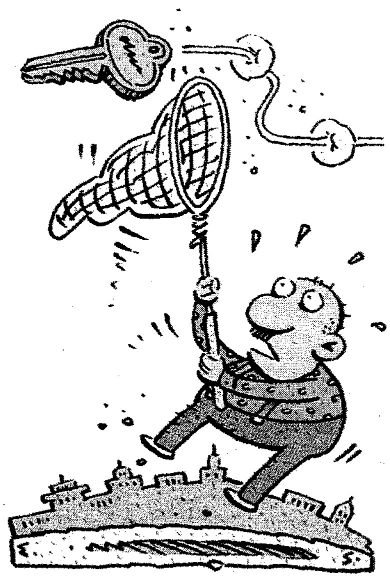
NEW YORK

HOW TO FIND AN APARTMENT (Seriously)

BY JANE GOLDMAN



WEEKS INTO HIS SEARCH for an affordable apartment, playwright Marc Berman went with his friend Carol Balacek to look at a one-bedroom in the East Nineties that he'd seen advertised in *The Village Voice.* The super showed them the living room and the bedroom, then opened the door to the bathroom and moved aside to let Marc enter.

There in the tub was a large rat, scrambling up the back and sliding down, climbing up and sliding down, trying to get out. Just before the rat got to the top, its toenails would lose traction and it would slide, splay-footed, to the bottom.

Marc let out a little gasp. The super saw what Marc saw and quickly ended the tour, leading him back to the foyer and closing the bathroom door behind them. Out in the hallway, the super kicked the apartment's front door and rang the doorbell. "Doorbell works," he said.

On the subway ride home, Marc went over his options with Carol. Another apartment he had seen was bigger but in a slightly more run-down neighborhood—and it got almost no sunlight. This one was closer to the subway and had a refrigerator . . .

"And a rat in the bathroom," said Carol. It seemed like an important consideration.

"But the fixtures were pretty new," Marc said.

That's the state of apartment-hunting in New York. Otherwise-reasonable people are considering—and renting—apartments with rats in the bathtub. Or tiny studios with views of an air shaft. Or apartments in neighborhoods they're afraid to walk through. After weeks of looking for an affordable one-bedroom apartment, one man walked up the stairs to one last dark, cramped "spac 1BR, newly renov" flat and cried.

Many people consider this the triumph of the free market. "The apartments are there for the people who can afford them," says one such advocate, Nancy Packes, owner of the Feathered Nest rental agency. And it's true: Manhattan apartments *are* findable—without bribery or kinship to a landlord—if you can afford to pay $900 for a studio, $1,200 for a one-bedroom, or $1,800 for a two-bedroom. Even at these prices, you won't have many choices, and you'll have to look hard. But at least there are apartments to look at.

For $900 you'll be shown a few studios, all similar: There will be one room, about fourteen by twenty feet, with a separate kitchen, bathroom, and closet. For $1,200 you'll see some one-bedrooms in neighborhoods near nice neighborhoods; for this price you may not get direct sunlight. These apartments, too, are typically small, with a living room measuring around 150 to 220 square feet and an even smaller bedroom. (Model apartments this size are usually mirrored and carefully furnished to make boundaries recede; see the photo of the model apart-

ILLUSTRATED BY ELWOOD SMITH

217 E 22ND: "BEAUTIFUL NEWLY RENOVATED STUDIO IN MODERN ELEVATOR BLDG"

ment at 225 East 95th Street, page 35.) For $1,600 you'll find some "junior fours" (one-bedrooms with an extra space, such as a dining alcove, that can be turned into a bedroom). You can get a full two-bedroom for $1,800. Occasionally—very occasionally—an apartment can be found for much less.

If you *don't* want to look hard—if you'd just like to walk into an attractive, sunny, two-bedroom, two-bathroom flat in a doorman building in a pleasant neighborhood—expect to pay $2,000 a month. Just to move in, you'll fork over $7,600 if you got the place through a broker: $4,000 for the first month's rent and security deposit and $3,600 for the broker's fee (most Manhattan brokers charge 15 percent of the first year's rent). Are you insisting on a place with big rooms, lots of light, and maybe even a small terrace? Raise the rent to $3,000, and expect to plunk down $11,400 (including broker's fee) before you get to move in.

Where does it stop? At $25,000 a month, Packes says. "We're renting a townhouse in a prime location for $25,000 a month. That's the ceiling. But rents of $5,000 to $10,000 a month are fairly commonplace." For $10,000 you can probably find a three-bedroom between Park and Fifth. Why would renters pay that much? Because they've just bought a place and are renovating, says Packes, or because they've just moved to the city and haven't bought yet, or because they're just so mobile that they don't want to buy. In case you were wondering.

IF YOU CAN PAY SLIGHTLY MORE THAN THE MINIMUM market rate—say, $1,600 for a one-bedroom—you'll find yourself in a buyer's market. Chances are, you'll even be able to make a deal. At Battery Park City, for example, some buildings offering apartments in this price range will give you a month's rent free. (There's a small glut of market-rate apartments these days because—among other factors—some apartments built under the 421a tax-benefit program have lost their stabilized status, as have co-op apartments that are being rented out by their owners.)

What are *not* findable—except by fluke—are livable Manhattan apartments renting at a price most New Yorkers can afford. According to the old formula, a tenant's rent should equal about a quarter of his gross income. To be realistic, let's say he's got to pay a third. To afford a $1,200-a-month apartment—one of the least expensive market-rent one-bedrooms—the tenant should be making $43,200. (And if he chooses to pay taxes, a single person earning $43,000 a year and claiming one tax exemption will discover that that $1,200-a-month place will eat up more than half his take-home pay.)

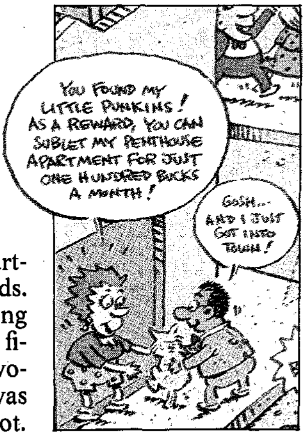
But the median income for a single person in New York, according to estimates from the Department of Housing and Urban Development, is only about $20,000. The median income of a two-person household is $23,625. No wonder so many New Yorkers are doubling and tripling up—long beyond the time an adult expects to be living with a roommate—to find shelter.

There are 1.8 million units of rental housing in New York; 1.3 million of them are rent-regulated (box, page 34). Nine hundred thousand apartments rent for less than $300, and 225,000 of these inexpensive apartments are in Manhattan below 96th Street. But nobody's moving out of them. The citywide vacancy rate is below 2 percent.

And that's why it's so hard to find an apartment. It's the dearth of rent-stabilized places—studios for $500, one-bedrooms for $750—that people are talking about when they complain that they can't find a place to live. "I live in a pre-war building on the Upper West Side," says Warren Pearl. "There are about 180 apartments in my building. And in the last three years, there's been one vacant apartment." Pearl is president of Alpha Equities real-estate agency, which for many years was the leading rental agency on the Upper West Side. Now he has almost completely converted his business to sales. "The rental

PHOTOGRAPHED BY FREDERICK CHARLES

WHAT DOES IT TAKE TO FIND AN APARTMENT IN NEW YORK CITY? PERSEVERANCE, CONNECTIONS, COMPROMISE—AND LUCK.


YOU FOUND MY LITTLE PUNKINS! AS A REWARD, YOU CAN SUBLET MY PENTHOUSE APARTMENT FOR JUST ONE HUNDRED BUCKS A MONTH!
GOSH... AND I JUST GOT INTO TOWN!

apartments just don't exist," he says. "Landlords are either cutting up the apartments or totally renovating them." Both processes allow them to rent the apartments above former maximums. "As for the few landlords who are doing neither . . . if you're not their best friend for 400 years, why should they rent to you? If just one of those apartments came up for rent, I could get 100 applicants."

Proponents of the free-market system, such as John J. Gilbert III, president of the Rent Stabilization Association, the city's largest organization of landlords, concede that there is a scarcity of apartments for renters in the middle-income range. But Gilbert insists that the situation would correct itself if "we could slowly untangle this web we've woven for ourselves"—the rent-stabilization system. Very wealthy people are living in subsidized housing, he says. "Everybody from Ed Koch on down is enjoying the fruits of rent stabilization. And the people who are subsidizing it are the landlords."

According to *Housing Gridlock in New York,* an RSA study, the rich don't move because they have such great deals and the poor don't move because they can't. With this lack of "tenant mobility," Gilbert says, "everybody's stuck." He insists that if rent regulations were lifted, people would be more likely to move. When they moved, more apartments would open up. With more apartments on the market, competition among landlords would prevent them from charging exorbitant rates for marginal apartments.

"That's called the trickle-down theory, and it's utter nonsense," says Michael McKee, director of the New York State Tenant and Neighborhood Coalition, a tenants'-rights group. "What he's really saying is that without rent regulation people would be *forced* to move, because they'd have no tenure. A vacated apartment is going to be rented for a higher rent, not a lower rent. There will be no increased supply of apartments at lower prices."

Even if free-market forces could, someday, somehow, bring rents up for landlords and down for the middle class, in the short term—without the protection of rent stabilization—a landlord can gouge the heck out of you. Lack of protection is particularly dangerous in changing neighborhoods; if the dump in a slum that you rented two years ago is now—with its slanted floor and tub in the kitchen—a *pied-à-terre* in a fashionable neighborhood, the landlord is free to raise your rent to whatever level he chooses.

The free market was at work in SoHo in the late seventies, when tenants rented loft space not covered under rent stabilization. Landlords found themselves with housing that had been improved at no cost to them—under lease arrangements that allowed them complete discretion. They raised rents prohibitively high, driving out the tenants who had improved the neighborhood in the first place.

The good news: There *are* success stories. Shere Weinstein, a beauty adviser and stylist, found a two-bedroom on the Lower East Side for $795. An art director got a one-bedroom in Chelsea for $900; just as she was unpacking the boxes, she was offered another, better place across town. She's now living in a $500 rent-stabilized one-bedroom. Perry Friedman, a lawyer who was looking for a one-bedroom on the Upper East Side for under $800, just got an apartment for $775. Faith Luther, an actress looking for a one-bedroom on the Upper West Side for under $1,000, got a large one-bedroom between Riverside Drive and West End Avenue for $920.

How did they do it? Weinstein asked a friend who had a renovated Lower East Side apartment to refer her to the landlords. She stalked them for months, calling and visiting their offices until she finally got them to show her a two-bedroom apartment she knew was available. She rented it on the spot.

The art director was tipped off by friends. Friedman settled for a studio. Luther just happened to hit it right—she looked in the *Times* on Wednesday, had the lease on Friday, and moved in on Saturday.

These are the Big Four apartment-hunting tactics: Perseverance. Connections. Compromise. And luck. The hunting process is horrible: You will be bullied by brokers, landlords, superintendents, and doormen. It's more than disheartening; it's profoundly demoralizing.

IN THE OLD DAYS—SAY, EVEN FIVE OR SIX YEARS AGO—you could grab *The Village Voice* and the New York *Times* real-estate section just as the trucks unloaded, pore over the ads, stake out the flats that sounded the best, wait in line with other anxious seekers, take a look around, and, when you finally saw a place you could stand, whip out a check for the stranger who showed it (and sometimes pay something extra to the super or landlord), and you'd have your apartment.

It's not so easy anymore. You can still get the newspaper early. You can still stand in line for the most promising places. But you'll rarely see ads for Manhattan apartments that rent for less than $700 a month. And the ones that sound the most promising are often revolting. "It's like the employment market," said one veteran. "The best stuff isn't advertised."

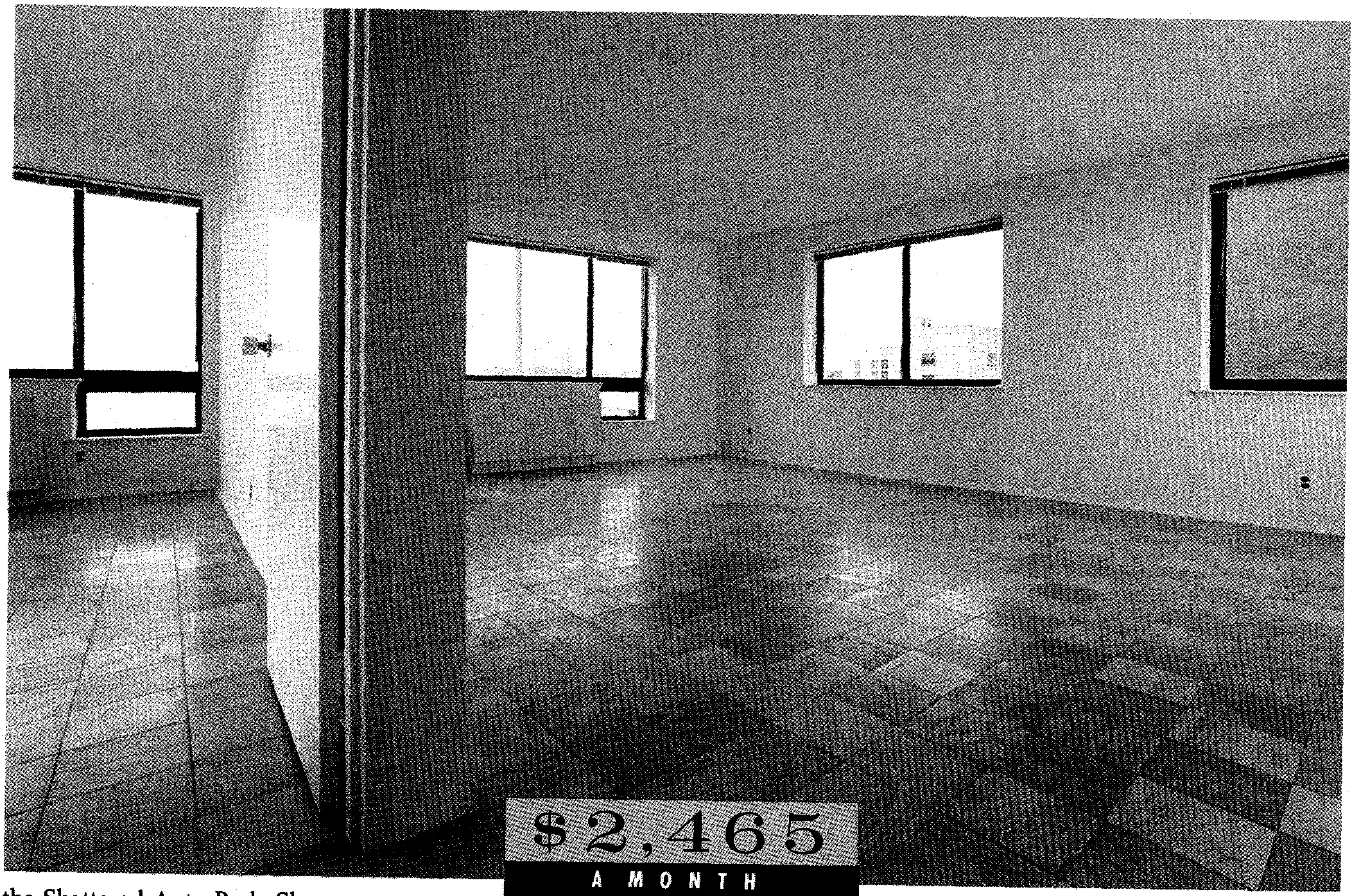
Still, I looked. I set a goal of a one-bedroom apartment (or larger) for no more than $1,000 a month, figuring that even with a salary far above the median—$36,000, say—that amount would be all I could afford. The *Voice* advertised a hot prospect: a two-bedroom apartment in the East Village for $999 a month. A half-dozen of us waited in the Laundromat downstairs. When my number was called, I was taken up to the fourth floor and shown the apartment.

First I saw an area about six by ten feet, on an air shaft. This was the smaller bedroom. Then I saw the bathroom (new fixtures, it was true). Then the kitchen, a good-size area (maybe eight by twelve) set in the middle of the apartment. Off it was the second bedroom—bigger than the first, but only around eight by ten, facing other buildings in the rear. Sure, it was small, but I had a nagging feeling that something else was wrong. Then it came to me: This two-bedroom apartment had no living room.

A studio on Horatio Street was more inviting. It was advertised as "studio w/frplc, new kit, full bath, walk-in clsts," and it was pretty much that. There was even a little window in the bathroom, and the fireplace worked. But it must have measured less than 250 square feet, and the walk-in closet was a crawl space around two feet wide. This condominium, for rent by the owner (and therefore not rent-stabilized), went for $800.

On the first floor of a smelly building on Jones Street was a studio with a nine-by-fourteen main room and no light (it faced an area that was called a courtyard and looked like a pile of rubble). The rent: $925.

In Clinton, formerly Hell's Kitchen, a couple of one-bedrooms were for rent in a newly renovated building overlooking



$2,465
A MONTH

114 HORATIO: 1,125 SQ FT,
2 BR, 2½ BTH, WALK-THRU KIT,
RIV VIEW, 24-HR CONCIERGE

the Shattered Auto Body Shop. Fixed up with cheap but new appliances, the apartments were similar: The front room (around eleven by thirteen) was the living room. Kitchen appliances took up the back wall. Behind the kitchen was the bathroom. And in the back, with a window on a tiny air shaft covered with pigeon droppings, was the seven-by-ten bedroom. The rent was $850. Not a bad deal, except that the walk to the subway is about as long as the walk across the Brooklyn Bridge, and the area, though rapidly being rehabilitated, is deserted and creepy at night. Mark Brown, a writer, and Robert Cesario, an actor, who were looking for apartments in the area, got as far as the front steps of this building when they saw a car screech to a halt in front of a transvestite who was crossing the street. A man with a baseball bat jumped out of the car, battered the transvestite until he crumpled, and drove off. Brown and Cesario went home.

On East 23rd Street was an apartment that, though small, was more than livable—pleasant, even. It had a real view, facing north; a kitchen; a dishwasher (in the hallway on the way to the bathroom); and a fourteen-by-fourteen-foot living room. The bedroom was only around eight by fourteen, though, and the rent was $1,095.

The cheapest apartment I saw in the newspaper was a one-bedroom for $690. It was on a Hell's Kitchen block a few doors down from a corner on which a group of sprawling winos argued. Just up the street were the hanging lambskins and goatskins of the Ninth Avenue meat markets. To the left of the entrance was the bedroom, around eight by eight; straight ahead was the bathroom, with working toilet and filthy sink; to the right, the kitchen–living room, a space around eleven by thirteen. Packages of Combat, some with cigarettes stubbed out on them, were stuck all over the stove, which had been exiled across the room from the rest of the appliances. This was a place to make you blow your brains out. I thought, "Better to see a broker."

I SAT IN THE OFFICES OF Gardner Realty, at 1276 Lexington Avenue, near 86th Street, and listened as a client asked for an apartment that was advertised in the newspaper. "To be quite frank with you, a lot of them I couldn't get you accepted at because you're an attorney," said the agent. (Occupational discrimination is illegal; page 37.) The customer persisted; any of the advertised apartments, he said, would be fine. "That was last Sunday's *Times,*" said the agent.

"But I've seen some of them week after week," said the client, citing a particular ad. "Okay," said the agent. "That may be a co-op rental, which may be only for one year . . ." and on and on he went, squirming his way out of showing the client any of the apartments he'd come to see.

"First they tell you, 'You're not going to get what you want. This is New York,' " complains Jill Fisher, a graphic designer. "Then they show you one apartment, and if you have some reservations, they say, 'What do you want? This is perfect.' " The designer went to the agency in response to an ad for a two-bedroom apartment with a wraparound terrace for $740. "I had gotten up really early and called to find out about this place. I told them I was in Brooklyn; was it worth my while coming in? They said yes. Then when I got there the agent said, 'I'll tell you about it as soon as you sign this contract.' After I signed, he said it was a typo; it was really $1,740."

I was lucky. My agent didn't tell me right up front I couldn't have what I wanted. She just let me learn all by myself. I had said that what was most important to me was light; I could live in a small space and in a marginal neighborhood, but there had to be sunlight. I told her I would pay up to $1,000. She sent me out to look at two apartments. Without a flashlight, I would

UNLESS YOU'RE DESPERATE, HOLD OUT FOR A *LEGAL* SUBLET—ONE THAT THE PRIME TENANT'S LANDLORD HAS AGREED TO.

not have been able to read a billboard in either of them.

Another broker in the agency, competing to persuade his client to rent, was downright hostile. The electricity had been turned off in one of the places I was sent to (a one-bedroom for $1,050), and I couldn't see into the bathroom. When another Gardner broker came in with a client, I asked him if he had a lighter or match I could use. "No," he said, "but I can give you an idea of what it's like—there's a toilet, a sink, and a bathtub." His client laughed, and he laughed with her. Then he told her this apartment was perfect.

Back at Gardner (the broker didn't accompany me; she just gave me keys or instructions to ring the super), I complained that the apartments were too dark. Then she explained the facts: "You're going to have to go over your price range to get what you want. For $1,000 you can't find a one-bedroom with light in the bedroom *and* the living room."

I had a much better experience with Barbara Merlis of CBJ Properties, a salesperson who seemed to have quite a few choices of livable, less expensive apartments (an East Village two-bedroom for $1,150; an uptown one-bedroom for $900; a one-bedroom in the East Twenties for $1,130). William B. May and Feathered Nest were helpful, too.

Best of all was J. I. Sopher, an agency that in past years had a reputation for hard selling. (And in 1982, the agency was accused by the New York State attorney general of charging improper brokerage fees. Sopher denied any wrongdoing; in January 1984, the agency and the state entered into a consent decree that provided that tenants were to get $250,000 in reimbursements.)

My experience at Sopher was quite positive. I had the good luck to be assigned Michael Lembo, an agent in Sopher's downtown office. He was not only knowledgeable, friendly, and low-pressure (he even drove me around in his car), but he was willing to work within the limit I set. Through him, I saw some of the better deals of my search in Manhattan.

SLIP ME A COUPLE OF BIG ONES, KIDS, AND YOU GOT IT!

One of them was a good-size, rent-stabilized, brick-walled, wood-floored Village one-bedroom for $1,100. That apartment was a comparative bargain. But with the 15 percent broker's fee ($1,980) amortized over one year, the rent would have risen to $1,265.

The fees of brokers are not regulated by law. Some charge more than 15 percent. In most areas outside Manhattan (except Brooklyn neighborhoods in high demand), the fee is one month's rent. But negotiate: "Especially if an apartment has been on the market for a while," said one broker, "chances are they'll come down a couple of points at least."

STILL, YOU MAY NOT BE ABLE TO AFFORD ANY FEE AT all—much less any of the apartments the brokers can offer. If your price limit is firm, the newspapers are barren, and the brokers are too expensive, what have you got left?

Perseverance, for one. One woman hounded Brooklyn real-estate brokers week after week. Some wouldn't deal with her because her price limit was so low. She told the agents who *would* deal with her, "Someday an apartment like the one I want—a studio for $400—is going to come up, and you're going to call me, and I'm going to take it." Three months into her search, one did come up, an agent called her, and she took it.

While you search, you've got to live somewhere. Those who are new to the city will probably find *A Temporary Place to*

RENT STABILIZATION: KNOWING YOUR RIGHTS

RENT STABILIZATION IS THE CONTROVERSIAL system that regulates the amount landlords can charge for their apartments. It affects three kinds of buildings: those built between February 1, 1947, and January 1, 1974, and containing six or more units; apartments in buildings constructed before February 1947 whose tenants moved in after June 30, 1971; and buildings constructed or extensively renovated after 1974 and receiving tax benefits under the J51 or 421a program (stabilization protection of these latter apartments will eventually expire).

For the 950,000 rent-stabilized apartments in New York City, maximum rent increases are set by the Rent Guidelines Board every summer and are effective for leases beginning on or after October 1 of each year. Rent control affects 230,000 apartments; once a tenant leaves a rent-controlled apartment, it is "vacancy decontrolled"—it moves up to market rent and thereafter is regulated by rent stabilization.

If two people are moving into the apartment, both should try to get their names on the lease (unfortunately, though, a landlord is under no obligation to accede to this request). Before the 1985 *Sullivan* v. *Brevard* court case, it was generally assumed that any family member occupying the apartment was entitled to renew the lease if the person named on the lease moved out; since that court decision, succession rights for family members have been narrowed. One cheerful note: A lease-signer has a *right* to have a roommate, and lease clauses limiting occupancy to members of his immediate family are unenforceable. *A Tenant's Guide to Subletting and Apartment Sharing,* page 35. explains roommates' rights under the "live-in-lover law" (Section 235f of the Real Property Law); an addendum gives a brief rundown on succession rights since *Sullivan* v. *Brevard.*

If an apartment is rent-stabilized, the lease must contain a rent-stabilization rider; tenants whose leases do not contain the rider may file a complaint with the Division of Housing and Community Renewal (DHCR) for failure to offer a proper lease. Landlords who do not include the rider may not collect any rent increases. Once you've signed the lease, you may ask the DHCR's District Rent Office for the "rent registration" of that apartment's previous tenant; if you've been overcharged, you may file a complaint.

These complaints, however, have recently become the focus of still more complaints. Many tenants maintain that the state agencies overseeing the system are ineffective. Claims go unanswered or are perfunctorily examined. "We worked for many years to get the rent-stabilization system taken away from the landlords," says Michael McKee. "It's a very bitter thing for us to have to say the Cuomo administration has been far worse." —J.G.

Live, a listing of hotels and residences for short-term stays, quite useful. It's available for $3 from the Open Housing Center, a nonprofit organization that fights housing discrimination (call 989-7346 for an order form).

Another alternative—frequently the way out for people new to the city—is to sublet. If you're not desperate, hold out for a *legal* sublet. That's a subletting arrangement agreed to by the prime tenant's landlord. If you legally sublet a rent-stabilized place, the rent-stabilization rules will protect you: The prime tenant may sublet to you for no more than what *he* is required to pay as rent. If he includes his own furniture, he may charge no more than 10 percent extra. And if you discover that the prime tenant has cheated you, you can file a complaint with the Division of Housing and Community Renewal, the state agency that oversees the rent-stabilization rules. It can take years, but you're likely to get your money back—and you will be given three times the amount of any willful overcharge.

$1,320
A MONTH

225 E 95TH: MODEL 1-BR, 18 BY 12 LIVRM, 11¼ BY 12 BR, SEP KIT, 24-HR DRM, RFTP HEALTH CLB

Lynne de Sherbinin, a training specialist, checked the rental office of the building in which she was subletting to see if another apartment was available. Accidentally, she found out she was paying an inflated price. She got the rent reduced *and* got herself the prime lease. To learn what you need to know about subletting legally, get a copy of *A Tenant's Guide to Subletting and Apartment Sharing* (New York State Tenant and Neighborhood Coalition, 198 Broadway, New York, New York 10038, 964-7260, $7.50). The booklet also tells prime tenants how to negotiate safely through the maze of rules for subletting their apartments.

The problem is that in New York, most newcomers *are* desperate. So they take illegal sublets. Some people spend years shuffling boxes from apartment to apartment, never even getting listed in the phone book. If they're very unlucky, they get a call like the one George Wen, an editor at *New York,* just got—from a prime tenant who wants the place back . . . *now.*

"Sorry to wake you up," the voice on the phone said to Wen at 9 A.M. Saturday, "but I need to have my apartment back today. My lawyer says I'll lose it if I don't." (She'd been hanging on to the place, though she lived on the West Coast, so she could buy it when it went co-op.) It was a spring weekend, and the friends Wen frantically called had left town. He scuttled into his neighborhood laundry to settle accounts ("It's a heartless age," the laundryman commiserated), found a "rush jobs" mover in the yellow pages, threw his belongings into boxes, trunks, and bags, and finally, at seven o'clock, reached a friend who could take him in. "Next time," he says, "I'm holding out for a bona fide lease."

Still, taking a sublet sometimes turns into a good deal; you may get the chance to take over the lease eventually. (It's up to the landlord; the prime tenant cannot guarantee you takeover rights.) Jan Kennedy, a TV and radio producer, took a five-month sublet; it turned into a long-term arrangement, and she was then able to persuade the landlord to let her sign on as a prime tenant.

CONNECTIONS ARE THE MOST RELIABLE, EFFECTIVE way of finding an apartment. They take precedence over everything—sometimes even over bribes.

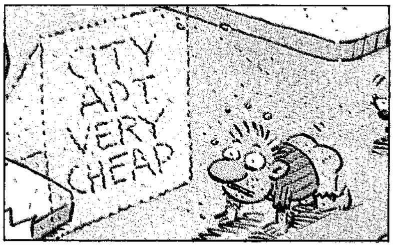
You need inside information—somebody who knows an apartment's going to be available before it goes on the market, or before other people get wind of it. You've got to work your friends. "I had a list around 36 people long," one woman says. "I did a mailing once a month (I tried to make it humorous), telling people I was still looking." A friend can inform you when an apartment in the building is available and introduce you to landlords before they list the apartment with brokers.

Michele Flynn, a management supervisor, asked her friend's landlord if he would call her the next time he renovated a building and had apartments to rent. "Two years later, out of the blue, I got a message on my answering machine," she says. He offered her a one-bedroom (river view) on Riverside Drive for $1,200. She's moving in this fall.

If you don't have friends, you've got to make them. Alan Ross, a writer and teacher, found his East Village apartment by staking out the few blocks on which he wanted to live. "You can't find an apartment in *New York City,*" he says. "It's too big. But you can find one in a neighborhood." He hung out on the streets and talked to store owners and superintendents.

"I found my apartment through a guy named Benny," he says. "A four-foot-nine-inch Italian guy who sat on a stoop in a three-piece suit, always with a cigar in his mouth. After I had been up and down the streets a while, I went up to him and said, 'You seem to know the neighborhood. Can you

YOU MAY BE ASKED TO FORK OVER A HEFTY SUM—"KEY MONEY"—TO BEAT OUT THE OTHER APARTMENT-SEEKERS.



tell me who I can talk to about getting an apartment in some of these buildings?' He pointed out three guys to me, and I was on my way." Ross introduced himself to the three men (they were owners), explained what he was interested in and how much he had to spend, and asked if he could call the landlords' offices periodically to see if anything came up. And if they didn't mind, he added, he would also stop by. He stopped by every few days. Another of Ross's techniques was to hang around when cars were being moved to the other side of the street. "There's a community of people out there who move their cars every day, and most of them live in the neighborhood. If you talk to them, you can find out what's going on."

Luella Adams, who teaches the course "Finding an Apartment: The Hidden Market" at the Discovery Center (245 West 72nd Street, 877-0677), suggests going to a church or synagogue in the neighborhood where you'd like to live. You can mingle with the congregation, and some churches have bulletin boards on which notices of apartments for sale, rent, and sublet are posted.

IN THE SEARCH FOR AN AFFORDABLE APARTMENT, ANY offer of help will do. An ad salesman's mother was sitting in her living room, lamenting to a friend that her son was having a hard time finding a place to live, when suddenly the window washer on the scaffolding outside leaned in and told her he could help. He knew a lot of superintendents in the area, he said, and for $500 up front and $500 more when the lease is signed, he would arrange for the son to get the first crack at any available apartments.

So far, a month later, the adman is still waiting to hear from the window washer. But he figured that if there was a shot at a good apartment, it was worth the risk. That's the way people rationalize paying supers and doormen for inside information. What difference does $50 or $100 make if you're getting a great deal, with no agency fee?

These little payments—money given to superintendents, doormen, and landlords for information or cooperation—are the routine tactics of New York apartment-stalkers. Some people ask doormen in desirable buildings to tip them off when an apartment becomes available. They put their name and phone number on a piece of paper, along with $10 "just to make up for your time and effort." Successful searchers say it's especially effective to add, "If we could get something in this building, it would be worth $1,000 to us." That is, after all, less than what most people pay an agency.

Superintendents have been known to show available apartments if they're given a little something with the explanation that "it cost me money to cab it across town, and it would be worth it to me not to have to come back." Or "I know the apartment's being shown later this afternoon, but I have an important job interview and I won't be able to make it back here then." Experienced lookers say that "I know you're very busy, and I'm more than happy to compensate you for your time" is a nice way to introduce $20 or so.

"The key," says Alan Ross, who claims he comes from a line of conmen, "is to be straightforward. People think you should try to be sneaky, but just be straight. Don't act like a hotshot, and don't offer something you're not going to give."

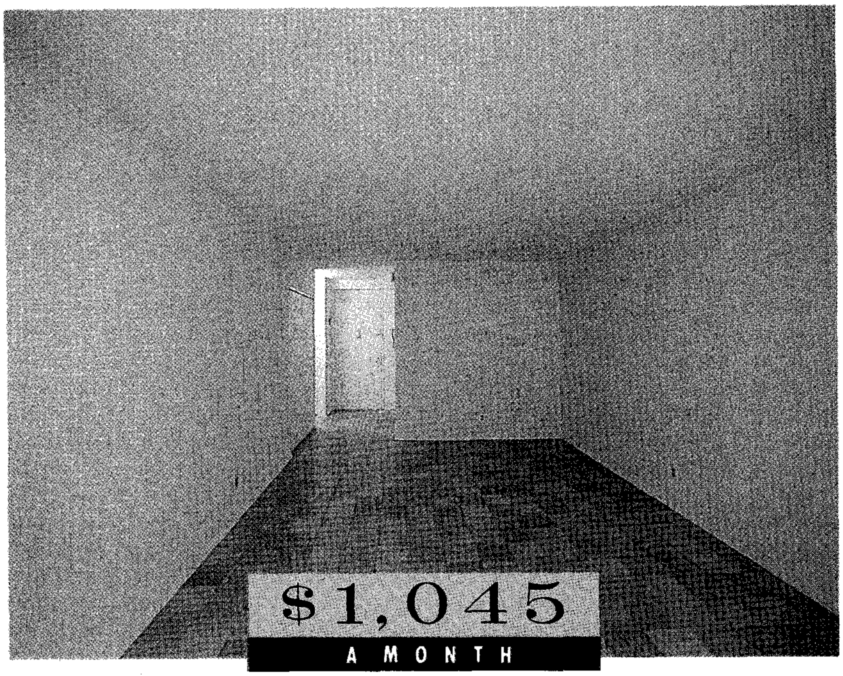
Anybody who really *has* to find an apartment is obsessed with getting the jump on everybody else. One man got an early look at an ad for a sublet in the New York *Times* Sunday real-estate section and called up the advertiser, who volunteered information about the apartment but wouldn't show it until the ad officially appeared on Sunday. The apartment-hunter went to the building, gave the doorman $5 to show the place, called back the advertiser, and told him he was ready to pay some cash. He got the sublet.

Once you find an apartment you can afford and can stand, you may be asked to pay key money (that's what New Yorkers call the lump sum a prime tenant or landlord may ask for in exchange for giving someone the right to sublet the apartment or sign a lease). This is illegal, but people commonly resign themselves to paying it to get a desirable place to live. (If key money is demanded, you

$875
A MONTH

12TH ST (BETW 1ST & 2ND AV).
339 E 12TH: "ATTRACT RENOV 1-BR," WALK-UP

can complain to the state attorney general's Consumer Frauds and Protection Bureau; a spokesman emphasizes that it will be very difficult for the bureau to take action unless you have a record of the transaction—a check, say. And it's not likely that the person who demands key money is going to take a check.)



114 HORATIO: 445 SQ FT (11 FT 8 IN BY 21 FT 11 IN STUDIO PLUS KIT)

One newly married couple had been looking for a one-bedroom in Manhattan for weeks. "We couldn't find anything for under $1,200," said the husband. Then a friend, a real-estate broker, called with the offer of a one-bedroom for $470. The only catch was that they had to agree to pay $4,000 in key money. They agreed, signed the lease, and delivered the cash to a construction site, as directed. "I suppose we wouldn't have *had* to pay, since we had signed the lease, but we'd had a gentlemen's agreement," said the new tenant. Now they're on the waiting list to move up to a two-bedroom apartment, "and we'll have to pay key money again."

When you find an apartment through your own efforts, not through a broker, an on-site rental agent has no right to collect a fee. If a fee is asked for, it may be *called* a broker's fee, but in fact it is an illegal request for key money. One apartment hunter, a hair stylist, called a phone number in an ad in the *Times* for a one-bedroom in the East Thirties, spoke to a man who directed him to the building, met the on-site rental agent (who is not permitted to work for a fee), saw the apartment, and was told that before he could sign a lease he'd have to pay a fee to the man with whom he had spoken. On lease-signing day, the stylist and the rental agent waited in the lobby until the man who'd been phoned showed up and collected a check for $2,000. Only then was the stylist allowed to sign.

Sometimes you'll be asked to buy the furniture. If the figure named is outrageous, that, too, is really a demand for key money. Several years ago, a magazine editor, phoning in response to an ad for an apartment in Gramercy Park, was told the rent was $400, but she'd have to buy the furniture. "She gave me some astronomical figure, like $60,000," said the editor. "I asked her what kind of furniture she was talking about. She said it was an old couch and a lamp." The woman then explained that with the long lease she was offering, $60,000 would bring the rent up to market price. The editor declined.

A fixture fee is something else. Fixture fees can be legally charged by tenants who have actually installed fixtures—toilets, gas lines, refrigerators, floors—in lofts, and who are passing along these costs to the subsequent tenant. But the rules are very complicated. If you're considering renting a loft, find out about the rules by calling the Loft Board (566-1438), the agency that oversees the 6,000 lofts covered by the emergency loft legislation that went into effect in June 1982. The board can send you a copy of the rules governing loft rentals, including such matters as fixture fees.

Even if you think you have a good deal in a loft, be very, very careful, warns the Lower Manhattan Loft Tenants association. While the current loft law has been in effect, rents have been frozen, and you may get in on a bargain lease. But the law expires in five years, says Kathy Arlt of the LMLT, and if it's not renewed, landlords will be able to evict loft tenants, quadruple the rent, or, most likely, convert to office space. " 'Why rent to residential tenants when you can rent to commercial tenants?'—isn't that the anthem of the city?" asks Arlt.

Having to pay key money may seem like exploitation, but it's even worse if you pay the money and don't get the lease. The Open Housing Center gets many complaints from people who handed over big amounts in exchange for apartments and then never got the apartment they thought they were paying for.

A note about housing discrimination: It is illegal to refuse to rent to a person because of race, sex, or occupation, among other factors. The law against occupational discrimination is new; the bill was introduced by Councilwoman Carol Greitzer after one of her staff members discovered that as a law student, she was having a hard time getting an apartment.

It is, of course, legal for a landlord not to rent to you just because he doesn't like you. But if you suspect that an apartment is being withheld because of race, creed, color, national origin, sex, disability, age, marital status, or occupation, a complaint may be filed with the New York City or State commission on human rights. File your complaint *immediately*—the day you're refused the apartment. The Open Housing Center, too, can be helpful: It will sometimes send a checker to a building suspected of discrimination, and will bring class-action suits when there is a pattern of discrimination.

LAURIE KRAUZ, AN ACTRESS, WANTED A STUDIO apartment, but she could pay no more than $400. There was, predictably, nothing available. She did see an illegal sublet ("That's what I was trying to leave") and a "minuscule" space with an entrance between the outer front door and the inner front door of a building on 106th Street. So Laurie decided that she was going to have to move outside Manhattan.

That's usually how it happens. There comes a point in many renters' lives when they look at the money and at the space it buys in Manhattan and they decide they can't be *that* flexible.

Agreeing to move to another borough, however, doesn't necessarily bring the world of real estate to you. Even in the other boroughs, $400 is low. Most of the real-estate agents told Krauz she could expect a basement apartment, and the first place she saw—in Queens—was just as bad as that sounds. "It was really a basement," she says. "It had little windows close to the top, and big metal posts in the middle of the room, and the boiler

LOOK, MAGGIE... I THINK WE'VE FOUND AN APARTMENT!
WOW!

APARTMENTS OUTSIDE MANHATTAN ARE *RELATIVELY* INEXPENSIVE: ONE-BEDROOMS IN ASTORIA RENT FOR $600 TO $700.

was right off this room, so every time the owner needed to adjust the boiler, he had to come through. I wouldn't put a dog down there."

Finally, an agent called with what sounded perfect—a $400 one-bedroom in Park Slope. She rented it. "It's wonderful. Rent-stabilized, in immaculate condition, on the fringe of what's considered the good area of Park Slope. It's a lucky break, but I worked hard for it."

Park Slope, the area west of Prospect Park that's also bounded by Flatbush Avenue, Fourth Avenue, and 18th Street, was where most of the people I spoke with had relocated or were looking. Apartments are plentiful and considerably less expensive than they are in Manhattan—especially if you're willing to move into the South Slope. The North Slope is filled with pretty, 1800s brownstones on treelined streets; the South Slope, generally considered to start south of 9th Street, looks bleaker, with a few brownstones among the frame and brick houses on treeless streets. But apartments can be $200 a month cheaper.

One resource for searchers: the Open Housing Center's set of booklets ($2 to $5) about housing in all five boroughs, neighborhood by neighborhood, as well as housing in New Jersey. (Call 989-7346 for an order form.)

Brownstones are generally 18 to 20 feet across and 40 to 50 feet deep; a landlord may cut a floor in half to make two small one-bedrooms, or he may rent the whole floor as a "floor-through one-bedroom." If there's a second bedroom, it's generally quite small. One of the best one-bedroom floor-throughs I saw in the *Times* was a six-room, 60-foot-long, railroad-style apartment with a wood-burning fireplace, renting for $1,075. According to Adele Reams at Penelope Karagias, a Brooklyn real-estate agency, studios in the North Slope rent for $650 to $750, one-bedroom floor-throughs for $900 to $1,200 (higher on the park); two-bedrooms run anywhere from $900 to $1,500; duplexes go for up to $2,000.

Brooklyn Heights, just one subway stop away from Wall Street, is now so desirable that "there are few bargains," says Ruth Levine, an agent from William B. May, "unless you're looking for a $2,500 duplex, which doesn't exist in Manhattan." A studio in Brooklyn Heights, she says, will rent for between $700 and $900; "I have a studio on the books for $600, but it's a cave—I'd rent it only if someone said they *had* to have that price." What she calls a "junior one-bedroom"—half the floor of a brownstone—will rent for $850 to $1,000, and a floor-through one-bedroom will go for $1,250 to $1,500. Two-bedroom apartments can run as high as $2,000.

Cobble Hill, a little farther south, is a brownstone neighborhood with less expensive apartments. There, for example, an 800-square-foot one-bedroom with good light and a working fireplace recently rented for $1,050; a large one-bedroom apartment in a big doorman building of privately owned condominiums rented for $1,100. Even less expensive is Carroll Gardens, a good hike from the subway lines serving downtown Manhattan. You might find a floor-through there for $750.

From midtown, parts of Queens are far more accessible than is anyplace in Brooklyn. For instance, it takes only fifteen minutes to get to Astoria on the N train. This area is low in charm: With its small, tidy brick and frame houses shaded with aluminum awnings (each house set in a tiny garden), its drab low-rise brick apartment buildings, it has the look of a homely small town. Still, there's a real neighborhood feel here—and good food, too—thanks to the area's stable Greek population. Most of the apartments are in two- or three-family homes, where "you won't find fireplaces or dishwashers or washer-dryers," says Eugene Colacito, of A-Star Realty. Even the six-room apartments will have only one bathroom.

But there are bargains. Studios start at around $500; one-bedrooms can occasionally be found for $550 but more often run $600 to $700. For $750 to $850 you can find a good two-bedroom apartment, and for $900 to $1,000, a three-bedroom in a three-family building, probably with a terrace. The best apartments seem to be available through brokers, who charge one month's rent; "the apartments in the newspaper are the ones nobody can rent," one landlord said.

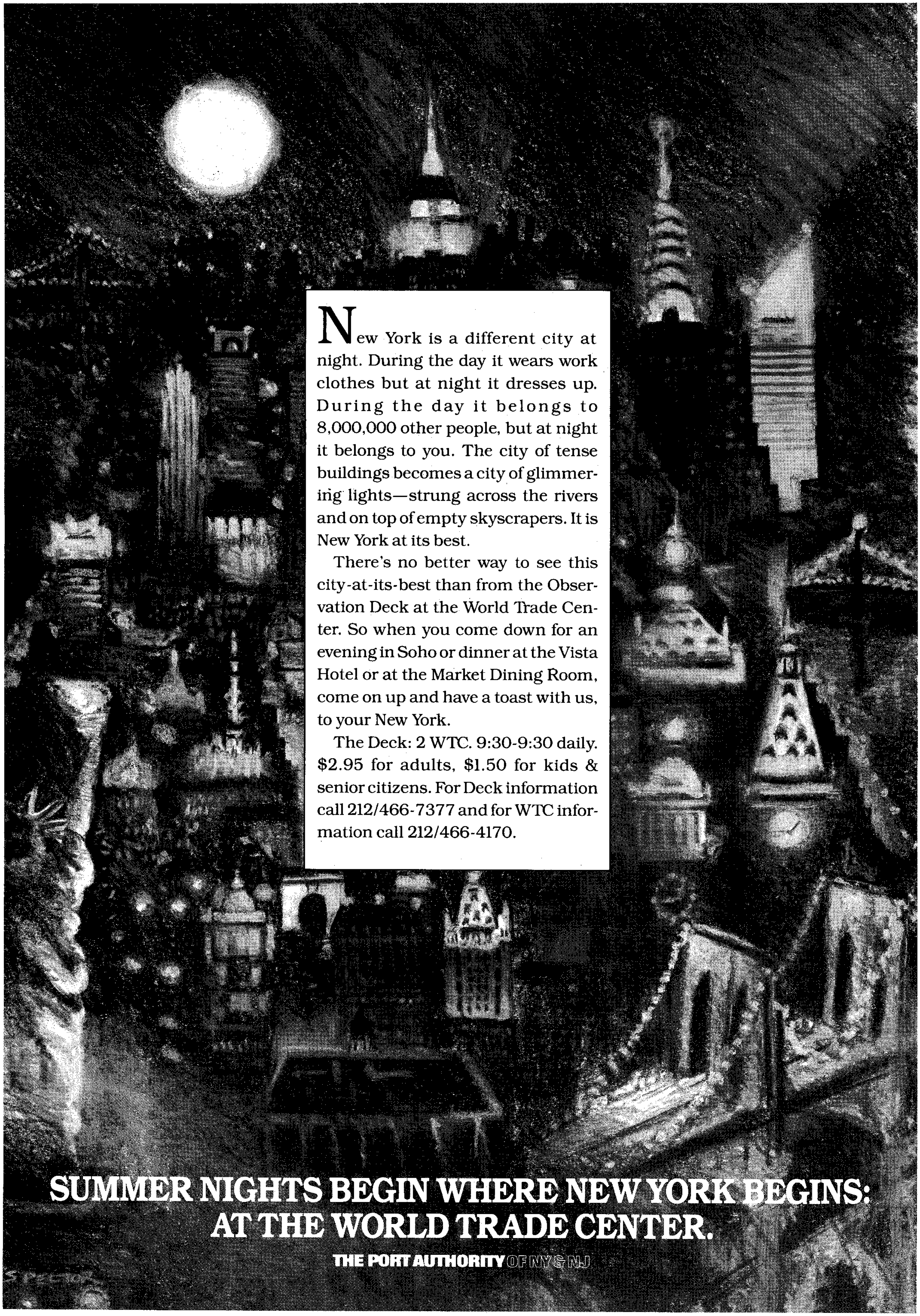
As in most of the other boroughs, many apartments will not be rent-stabilized. Barbara Brockman, of Aamen Realty, insists that this is not a problem. "It's hard to convince people from Manhattan," she says, "because they're used to getting exploited. But here, a landlord wouldn't want to drive out a good tenant with an unreasonable increase. You may go two years without any increase at all. These are people's homes. If a landlord likes you, he gives you vegetables from his garden." Michael McKee, of the New York State Tenant and Neighborhood Coalition, cautions, however, that "people *do* get evicted from one-, two-, and three-family homes. We get these calls all the time. It often happens when the house changes ownership."

THE NEIGHBORHOOD WITH THE MOST SCENIC COMmute is Staten Island; it's 25 minutes across the bay by the ferry, so if you work on Wall Street, you're within walking distance. (But from midtown, the trip takes over an hour.) The more expensive apartments are near the ferry; in that area, broker John Paul Mouner showed me a small place with a dark bedroom (but a view of the bay) for $900 and a big duplex with a terrace on the bay for $1,750. Far from the ferry, I saw a big apartment in a lovely old two-family house for $800. The most inviting place of all was a four-story, four-bedroom (one-bathroom) house surrounded by protected woodland. The rent: $1,500.

In her apartment-finding course at the Discovery Center, Luella Adams recommends other neighborhoods, including Bedford Park and Pelham Parkway in the Bronx, with their big brick apartment buildings on either side of the Botanical Garden; Greenpoint, Brooklyn, the Polish neighborhood with neat little row houses; Ridgewood, Queens, the remarkably clean German neighborhood with immaculate brownstones; and Flatbush, with its big apartment buildings and stately homes. She's right: Apartments are bigger and less expensive in these neighborhoods, but as one woman put it, "If you're going to live there, why bother to leave Des Moines?"

Besides the obvious lack of Manhattan's street and night life, one big drawback to living in these neighborhoods is transportation. Subways and buses are much less frequent in the outer boroughs, and it's worth your life to get a taxi to take you there. "Sometimes I just don't have the energy to fight with the cabdriver," said one Queens resident. "I just get out. Somebody eventually will take me."

Despite the inconveniences, however, sometimes there's no other choice. After searching for six weeks in Manhattan, Jill Fisher and her roommate rented a two-bedroom carriage house in Park Slope for $1,275. "We both pretty much feel Brooklyn's the place for us right now. We'll come back to Manhattan when we're making more money and can live like people." ■

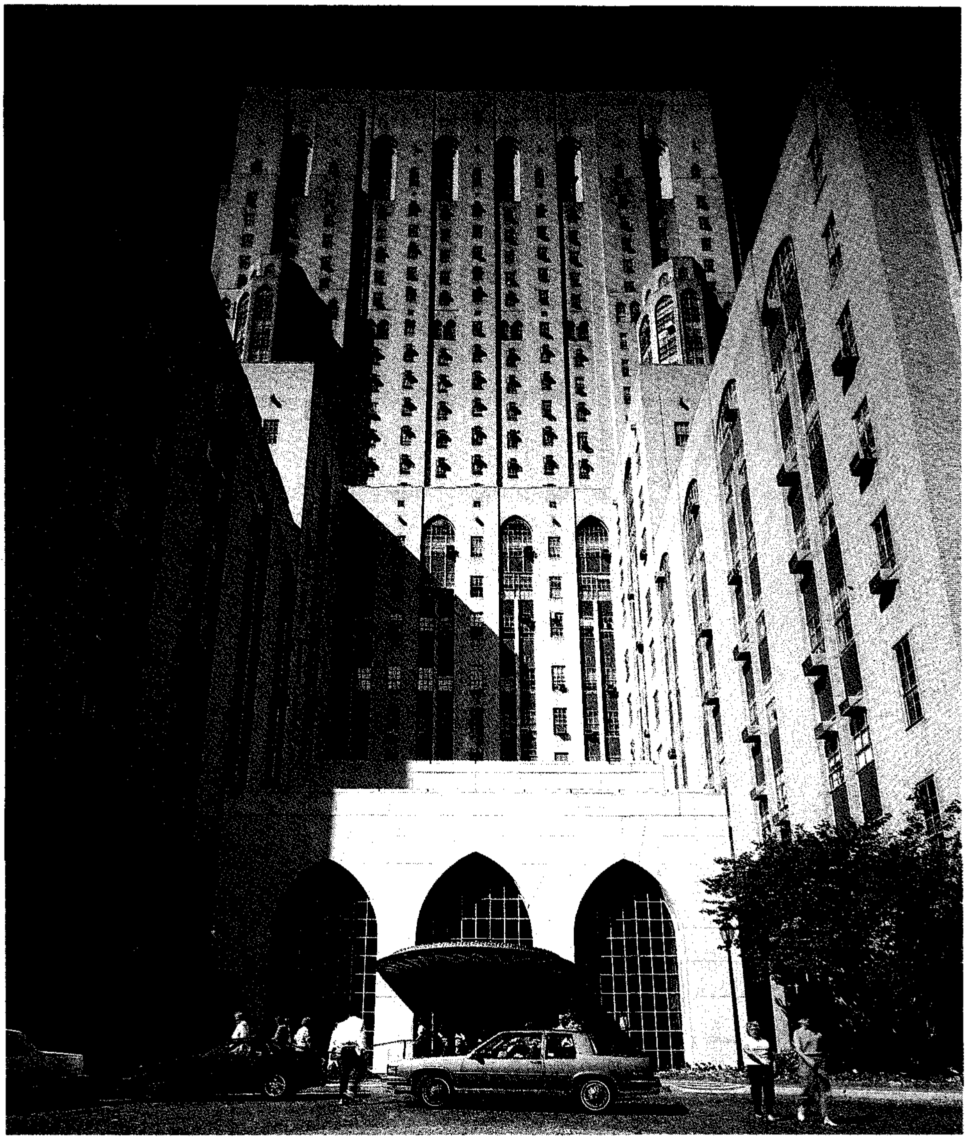


New York is a different city at night. During the day it wears work clothes but at night it dresses up. During the day it belongs to 8,000,000 other people, but at night it belongs to you. The city of tense buildings becomes a city of glimmering lights—strung across the rivers and on top of empty skyscrapers. It is New York at its best.

There's no better way to see this city-at-its-best than from the Observation Deck at the World Trade Center. So when you come down for an evening in Soho or dinner at the Vista Hotel or at the Market Dining Room, come on up and have a toast with us, to your New York.

The Deck: 2 WTC. 9:30-9:30 daily. $2.95 for adults, $1.50 for kids & senior citizens. For Deck information call 212/466-7377 and for WTC information call 212/466-4170.

SUMMER NIGHTS BEGIN WHERE NEW YORK BEGINS:
AT THE WORLD TRADE CENTER.
THE PORT AUTHORITY OF NY & NJ



NEW YORK HOSPITAL ON THE SPOT

THREE BAFFLING DEATHS JOLT A PROUD INSTITUTION

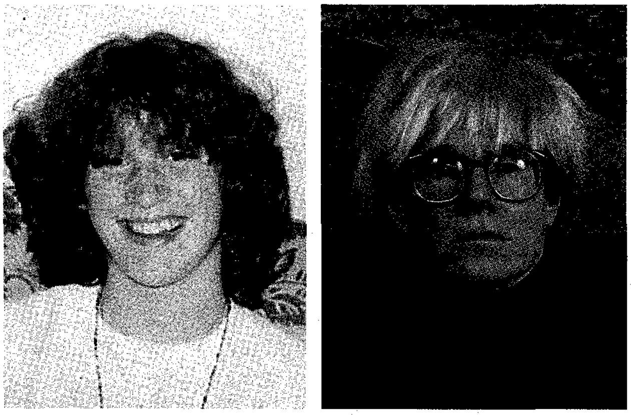
BY MICHAEL STONE

Photograph ©1987 by Frederick Charles.

AT ABOUT 11:30 ON A MARCH night three years ago, an eighteen-year-old Bennington College student named Libby Zion came to the emergency room at New York Hospital, on the Upper East Side. She had been sick for several days with high fever, chills, and aching muscles and joints. Earlier that night, her father had called his doctor, Raymond L. Sherman, who told him to bring her to the hospital and arranged for the emergency-room doctor to examine her.

That doctor, a junior resident named Maurice Leonard, noted that Zion's temperature was 102.9 and that she was highly agitated. A blood test showed an elevated white-blood-cell count and probable infection, but Leonard couldn't locate its source. After several phone consultations, Sherman and Leonard decided to admit Zion for observation and evaluation.

At about 2 A.M., Zion was transferred to a room on a medical floor under the care of two other young doctors, Luise Weinstein, then 26, an intern (first year out of medical school), and Gregg Stone, then 27, another junior resident (second year out of medical school). By then, Zion's agitation had apparently increased. Stone called it "horrific" in his admitting notes, and Weinstein observed that Zion was thrashing around in her bed and pulling out the intravenous lines. The two nurses who saw her arrive recall that she was cursing and seemed disoriented.


FATAL VISITS: LIBBY ZION, ANDY WARHOL.

Between two and three, Weinstein and Stone examined Zion. Stone ascribed her agitation to "hysterical symptoms," and Weinstein suggested a possible drug withdrawal, but neither doctor performed further tests to determine the source or severity of Zion's illness.

Meanwhile, Zion's father was getting worried. Earlier, when her temperature rose to 103.5 in the emergency room, he'd called Sherman and urged him to come to the hospital. Sherman declined and told Zion not to worry: His daughter probably had a virus, and was in the hands of excellent physicians. After Libby was examined by Weinstein and Stone, Zion again thought of calling Sherman. But Stone said he'd just been in touch with Sherman. "I began to feel like a worried Jewish father," Zion recalls. "So around 3 A.M., I kissed my daughter good night and went home with my wife."

At about the same time, Weinstein issued orders to the nursing staff, telling them to monitor Zion's vital signs "per routine," once every four hours. She omitted a suggestion by Stone to apply cool soaks and compresses to reduce Zion's fever. She did, however, adopt his prescription for Demerol to quiet Zion down, even though both doctors knew that Zion had recently taken Nardil, an antidepressant. Neither doctor was aware that the standard source, the *Physicians' Desk Reference,* strongly advises against combining the two drugs. At 3:30, Zion was given a mild injection—25 milligrams—of Demerol. Stone had left the floor shortly before and Weinstein departed shortly afterward.

Within half an hour, the senior nurse, Myra Baldi, saw that Zion was becoming more restless, trying to climb over the bed rails and taking off her hospital gown. Baldi found Zion's skin temperature to be "hot," but didn't take her temperature. Shortly after four, Baldi asked Jerelyn Grismer, the junior nurse, to help her restrain Zion. The patient seemed unaware of the nurses' presence. At 4:15, Grismer phoned Weinstein and told her that Zion's agitation had increased. Weinstein declined to examine the patient and ordered restraints.

At one point, Baldi paged Weinstein, who responded by phone. Baldi reported Zion's growing restlessness. "I know," Weinstein replied. The nurses then put Zion into a bed-jacket restraint, a vest-like device that's wrapped around the patient's chest and back and tied to the bed rails. Zion was still thrashing about, however, and the nurses tried tying her wrists to the bed rails with cloth cuffs. This made her kick harder. She swung her legs straight up and back over her head toward a plate-glass window.

Finally, the nurses fastened Zion's ankles to the bed, but even after she was fully restrained she was thrashing violently. A passing intern suggested that the nurses call Weinstein. At 4:30, Grismer again called Weinstein and, according to her notes, again asked Weinstein to see Zion. Again the intern refused. Instead, over the telephone, she prescribed one milligram of Haldol for sedation.

Zion was given the Haldol at about 4:30. For the next hour and a half, she appeared to sleep. At six, when Baldi came to the room to give Zion Tylenol, Zion was able to take the tablets orally, but Baldi noticed that Zion's body temperature felt as hot as it had at four.

A short time later, a nurse's aide making her rounds finally took Zion's temperature. Zion was again agitated, and the aide had to use an electronic probe, a method that often results in readings two to three degrees too low. Zion's temperature was recorded as 107.6.

The aide reported the reading to Zion's nurses, who called Weinstein. The intern ordered immediate application of cold compresses and a cooling blanket. Shortly afterward, at about 6:30, Grismer saw that Zion's vital signs were depressed and that she had become very pale. The nurses called a "code," a hospital-wide summons for an emergency cardiac-arrest team. After the code was called, Zion stopped breathing, and Grismer began cardiopulmonary resuscitation. The team arrived within minutes and worked for 45 minutes trying to revive Zion. She was pronounced dead at 7:30 A.M.

After his daughter's death, Sidney Zion, a writer and lawyer, filed a malpractice suit against New York Hospital and the doctors involved in her treatment. He also went to Manhattan district attorney Robert Morgenthau, who opened a grand-jury investigation into the death. Throughout, the hospital denied fault and maintained that the care it gave Zion conformed to standard medical practice. The grand jury disagreed. In a 57-page report filed on the last day of last year, the grand jury cited the hospital for "woefully" inadequate care, though it didn't return any indictments.

THREE MONTHS LATER, THE hospital signed a stipulation with the New York State Department of Health, which had been conducting its own investigation into Zion's death. In the document, the hospital admitted several serious errors in her treatment, including the failure to maintain proper quality of care and the failure to exercise direct supervision over Weinstein's management of the case.

On February 22, while the Zion grand-jury report was still very much on the minds of health officials, Andy Warhol

Photograph, right: Dana Fineman.

"I DIDN'T KNOW WHAT WAS GOING ON," SAID A NURSE WHO SAW ZION'S AGITATION. "NO ONE SEEMED OVERLY UPSET."

died of a heart attack at New York Hospital following surgery for removal of his gallbladder. In the following weeks, questions were raised about Warhol's treatment, especially the role of his private nurse. On April 11, the Health Department charged that Warhol had received inadequate care, and released the results of a preliminary investigation that criticized almost every aspect of his treatment, except for the surgery. Four days later, the city's chief medical examiner, Dr. Elliot Gross, issued a report stating that an "indeterminate but significant time" had elapsed between Warhol's attack and the hospital's response. Gross said the case warranted further investigation by the district attorney.

Once again, the hospital denied blame. Hospital officials conceded that the private nurse hired by Warhol had acted improperly, and they disciplined their floor nurse for failing to monitor the situation adequately. But on April 15, the hospital issued its own 35-page report refuting every other Health Department allegation.

Meanwhile, City Council President Andrew Stein, who had employed Libby Zion as a student intern, made public a Health Department study of 1,300 hospital deaths in New York City; the study showed that mistakes may have been responsible for up to 50 of them. Stein projected that hundreds of such deaths may be occurring each year in local hospitals.

On top of everything, on June 5, an extremely premature baby in the neonatal-care unit died during a sudden power outage at New York Hospital. The outage—in which emergency generators failed—was caused by faulty electrical drawings, the hospital says. The Health Department is investigating the incident. Even under the best of circumstances, the one-pound, fourteen-ounce child had an uncertain future, and the medical examiner's autopsy said the baby's prematurity was the principal cause of death.

Still, coming after the Zion and Warhol cases, this third baffling incident has intensified the furor over the hospital. Stein has called for the dismissal of the institution's highly respected director, Dr. David Thompson, "for failing to correct systematic deficiencies," and a lot of people are suddenly asking what's going on. Were the Zion and Warhol cases isolated incidents, or were they the reflection of major problems at New York Hospital? And if these things can happen at New York Hospital—widely considered one of the country's premier teaching facilities—what does that say about the quality of care in general for a patient in New York?

CHARTERED IN 1771 BY KING George III, New York Hospital was the city's first hospital and introduced many early treatments, from smallpox vaccine to the use of ether as an anesthetic. Since moving to 68th Street and York Avenue in 1932, it has pioneered Pap tests, L-dopa drug therapy for Parkinson's disease, and such teaching tools as televised operations.

Today, the hospital's medical and research departments attract patients from around the world. Its ten-year-old burn center, the largest in the country, has radically improved the survival chances of burn victims. Its urology department was one of the first in the United States to operate a Lithotripter, a machine that pulverizes kidney stones without surgery. Many of the hospital's departments are at the forefront of their specialties, and its university affiliation, the Cornell Medical College, is top-rank.

The hospital also provides less glamorous care through its community-health center at 93rd Street and First Avenue and through special programs aimed at adolescent mothers, the elderly, and the poor. The hospital treats 45,000 inpatients and 160,000 outpatients a year; about 15 percent use Medicaid, and many can't pay at all.

Interviews with several dozen doctors and health-care experts confirm the general impression: New York Hospital's reputation is among the best in the world. Still, no hospital is completely safe. Around the country, 3 to 5 percent of all hospital patients suffer treatment-related illnesses. Part of the problem, as State Health Commissioner Dr. David Axelrod points out, comes from the advances of modern medicine. "The complexity of today's hospital systems provides opportunities for doing harm in much more dramatic and catastrophic ways than ever before," he says.

What's more, no new technology can ever eliminate the potential for human error. All the large private hospitals in New York City have faced serious administrative and resource problems in trying to cope with the rapid expansion of equipment, services, and procedures. Though treatments have become more complex, many experts say the quality of the support staff—nurses and other workers below the level of doctor—has deteriorated. Around the country, there's a great shortage of nurses—some put it at 120,000—and in New York, with its high cost of living, the problem is especially acute. Other, better-paying jobs are luring away many of the best nursing candidates, and as a result, doctors and patients are seeing younger, less capable nurses on the floor. One New York Hospital department chief recalls the skilled nurses he used to work with: "They could smell when a patient was sick." Those days, he says, have passed.

But the hospitals have also been slow to improve the organization of their staffs. Teaching hospitals, for example, have traditionally demanded that interns and residents work exhausting hours, sometimes up to 36 hours straight, occasionally with little supervision. Outsiders have often questioned the system, wondering how anyone could function efficiently with so little sleep, but many doctors have defended it as a rite of passage that toughens a doctor and hones his skills. Now, largely because of the Zion case, Axelrod has proposed new regulations that would prohibit emergency-room doctors from working more than twelve hours straight and limit all doctors attending hospital patients to sixteen consecutive hours of work. Axelrod also wants major emergency rooms to have a fully trained attending physician present at all times. The new rules, which could take effect within six months, will almost certainly add to the costs of health care: More doctors will have to be hired. But they also represent the kind of non-technological advances that hospitals have tended to ignore.

So far, those proposed rules are the most tangible result of the attention and outcry over the deaths of Libby Zion and Andy Warhol. There may be other procedural changes, however. For while some facts are still uncertain, each case provides a good working illustration of the problems facing big-city hospitals, even the very best.

THREE YEARS AFTER IT HAPpened, Libby Zion's death remains in dispute. The Board for Professional Medical Conduct, the disciplinary arm of the Health Department, is now holding hearings to determine whether Drs. Stone and Weinstein were at fault. The panel may have difficulty assigning blame, however, since the cause of Zion's death is still unknown.

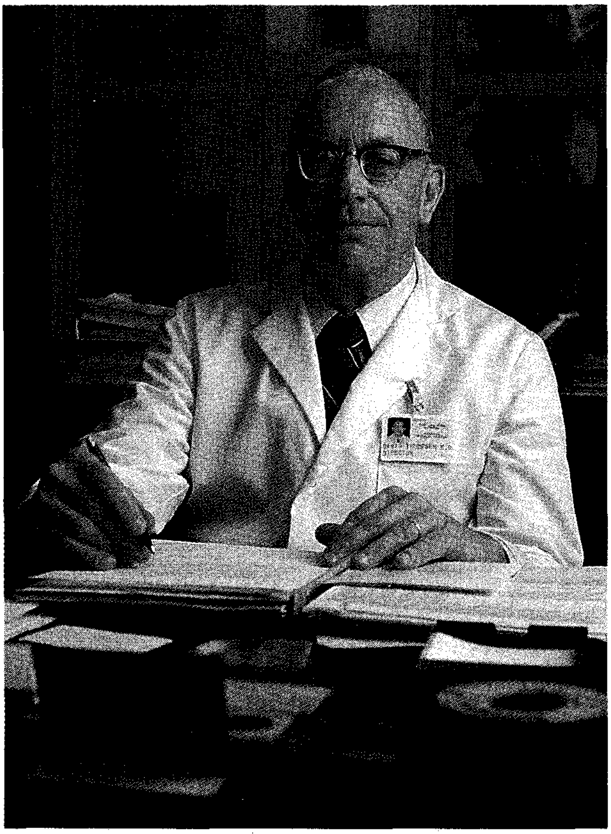
An autopsy showed that Zion died of pneumonia, but a city medical examiner told the grand jury that pneumonia was probably not the sole cause of death. Rather, according to the grand-jury report, the examiner concluded that her death may have been related to the drugs she was given, Demerol and Haldol. What's more, he said, the use of physical restraints could have caused a rise in her temperature, and Zion's high fever alone could have been the cause of her death.

Senior doctors at New York Hospital testified that the amount of Demerol given Zion was too small to cause a toxic reaction. They argued that she died of pneumonia and that her high fever was the result of a possible reaction to cocaine. (Tests for the drug after her death were inconclusive.)

Paul Rooney, a lawyer representing Weinstein in the Professional Medical Conduct hearing, goes a step further. He points out that in the two months preceding her death, Libby Zion had been prescribed tetracycline and Doxycycline (antibiotics), Tofranil (an antidepressant), Dalmane (a sleeping pill), Percodan (a painkiller), and Valium (a tranquilizer), in addition to Nardil. Rooney contends that Zion's condition was aggravated by this "stew of drugs"—which Zion didn't acknowledge.

Analyses of the treatment also vary. At one extreme, Sidney Zion's malpractice suit charges the hospital and its doctors with gross negligence. At the other, Rooney points out that Zion's daughter received plenty of attention—over a four-hour period she was examined by three top young doctors in consultation with a senior attending physician. Despite having signed the stipulation, the hospital's director, Dr. David Thompson, maintains that the care given Zion was appropriate, while the grand jury concluded that even if Zion's illness were cocaine-related, her cocaine problem should have been diagnosed and treated.

'There's greater potential for cure today, but also for more mistakes," says Dr. David Thompson.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THE DIRECTOR OF NEW YORK HOSPITAL.

FOR ALL THAT, IT'S indisputable that during her entire stay at New York Hospital, Zion was never seen by a doctor with more than twenty months' clinical experience. Indeed, during the critical hours of her illness, she was not seen by any doctor and her treatment was managed over the phone by an intern. If, as Thompson suggests, the hospital systems were working, then the systems themselves are certainly questionable.

The case, for example, suggests the risks in not staffing emergency rooms with experienced doctors. Though the course of patients' treatment may be determined by their evaluation in the emergency room, they are routinely examined by first- and second-year residents, often without ready, firsthand supervision.

The grand jury that looked into the Zion case felt that an experienced doctor would have recognized the severity of her condition, done more tests to determine the nature of her illness, and directed her to an intensive-care unit. "The overriding flaw in the management of the [Zion] case was the inadequate emergency-room evaluation by the unsupervised and inexperienced junior resident," the report says.

Thompson argues that the "emergency room's diagnosis was adequate by today's criteria," and he claims the emergency-room procedures were sufficient. The law requires only that emergency rooms be staffed by licensed doctors (the resident in Zion's case had recently received his license). But two months ago, New York Hospital—in accordance with a new requirement of the city's Emergency Medical Services unit—adopted a policy that a fully trained doctor must be present at all times in the emergency room. On June 2, Commissioner Axelrod proposed the rule for all emergency rooms with more than 15,000 visits annually.

Supervision is an issue in the care Zion got after she left the emergency room too. The last telephone orders from her attending doctor, Ray Sherman, were for hydration monitoring and observation. That was about 3 A.M. Less than two hours later, Zion had been sedated twice and tied to her bed, and her vital signs had been virtually ignored.

Thompson explains that the hospital's policy for supervising house staff requires each resident to report to his immediate senior in a rigid chain of command. Likewise, when an attending physician issues orders, they are passed down through the ranks. The scope of a resident's responsibility grows with his seniority, though even chief residents must check with the attending physician before changing a treatment plan. "Nine times out of ten or more the system works," Thompson says. "But communication is essential. The system can break down when the next senior person isn't available—or when a resident fails to contact him."

Zion's case shows how this system works in practice and how it can break down in small, seemingly insignificant increments. The treatment plan by Sherman, for example, called for observation, but he didn't specify how closely he wanted his patient monitored. Thus Weinstein ordered Zion's vital signs taken "per routine."

At the same time, Stone and Weinstein initiated their own orders for Demerol. Prescribing Demerol was a common practice among residents who worked with cancer patients in Memorial Sloan-Kettering, as both Stone and Weinstein had done. Experts before the grand jury, however, questioned the appropriateness of Demerol. Sherman testified that he wasn't told about the Demerol treatment, though Stone's lawyer, Maurice McDermott, says he was.

Even communications between Stone and Weinstein seem sketchy. In his treat-

PHOTOGRAPHED BY CHRISTOPHER MORRIS

GIVEN A CHOICE, FEW DOCTORS TODAY WOULD SEND THEIR FAMILIES TO ANYTHING BUT A TEACHING HOSPITAL.

ment plan, Stone recommended cool soaks and compresses to reduce Zion's fever. Yet Weinstein omitted them from her orders until moments before Zion went into cardiac arrest.

The system broke down further when Stone left the hospital to sleep. Afterward, Weinstein, an intern with less than a year's experience and no in-person supervision, prescribed restraints and medication over the phone. Thus, as Zion's condition declined, her care was assumed by less experienced doctors.

A source close to the case says that hospital officials feel Stone left Weinstein—then a highly regarded trainee—with too many patients and too much responsibility. But the hospital has never publicly voiced displeasure, and Stone's lawyer points out that Stone was still on call only a few minutes away and that his actions conformed to hospital policy.

Similarly, the deviations by Stone and Weinstein from Sherman's treatment plan followed standard hospital practices. Senior doctors at New York and other area hospitals told the Zion grand jury that "it was and is the rule, and not the exception, that primary patient care is placed in the hands of interns and junior residents with little or no experience, and that contemporaneous and in-person supervision of these physicians is frequently non-existent," the grand-jury report says. The same doctors testified that "retrospective supervision is perfectly acceptable in a teaching hospital setting."

For the most part, the law agrees with them. In most cases, licensed doctors (generally junior residents and above) are permitted to practice without supervision and to oversee interns and medical students. The law, of course, doesn't permit interns like Weinstein to issue orders independently, and her actions were criticized in the stipulation the hospital signed with the Health Department. But Thompson nonetheless asserts it was appropriate for Weinstein to issue minor medical instructions.

What the house staff did in treating Zion is less at issue than what it didn't do, however. Perhaps the most remarkable aspect of the case is that no one seemed to realize how seriously sick Zion was. At the medical-conduct hearing, Nurse Grismer recalled her alarm over Zion's "bizarre behavior" when Zion was first brought up to her room. "I didn't know what was going on," the nurse said. "No one seemed overly upset. I didn't know if I should have been concerned, because I was a new nurse."

Rooney, Weinstein's lawyer, argues that it's "easy to look at this case in hindsight. But try to look at it from Dr. Weinstein's point of view. She spends two solid hours with this girl—she was actually there until 4 A.M.—and she asks her three times if she's taken a stimulant and three times she's told no. So then she goes downstairs, where she's got a full floor of patients, some of them seriously sick with AIDS. Then, a few minutes later, she gets a call, but she figures she's just seen the girl and there's nothing more she can do. And then a little later she gets a call for a sedative, which she prescribes and which works, and then the next time she hears is when the girl is dying."

Rooney's scenario offers an explanation of why Weinstein did not return to Zion. But it also describes circumstances under which a supervising doctor probably should have been called—if not the patient's attending physician or Stone, then at least the assistant chief resident, Martin Carr, who was making rounds that night. Another resident was sleeping on Zion's floor twenty yards from her room while the nurses were calling Weinstein.

Sidney Zion left the hospital at three in the morning, after being assured that his daughter was in excellent hands.

AT HOME, WITH PICTURES OF LIBBY.

AT THE TIME WEINSTEIN AND Stone first examined Zion, both doctors had worked eighteen consecutive hours. The argument over residents' work loads dates to the early 1900s, when trainees lived on hospital premises and were on permanent call. In modern times, residents have rotated the night shift every other night in addition to their daily duties. Since 1975, when the Committee of Interns and Residents struck New York's private hospitals, most programs have required house staff to be on call at most every third night.

Proponents of the present system contend that long hours allow trainees to develop necessary stamina, detachment, and experience. Jonathan House, executive director of the Interns and Residents committee, claims that these arguments ignore the real point of the system—that large teaching hospitals rely on the house staff as a source of cheap labor. A resident at New York Hospital in his third year out of medical school and working 100-hour weeks earns $29,375. An intern makes about $24,000. The average net income nationally for an experienced doctor is $113,000.

House and other critics of the present system also point out that the demands on young doctors today are probably greater than in the past. Reimbursement policies tend to discourage hospitalization, so inpatients tend to be sicker than a few years ago, and advances in medicine mean doctors are called on to administer more treatments.

The Zion grand jury recognized these problems in its report and urged that job shifts be shortened and supervision increased at New York's teaching hospitals. Axelrod's proposed regulations, issued a fortnight ago, were in part a response to those recommendations.

Gregg Stone and Luise Weinstein, two of the young doctors who treated Zion, had already worked eighteen straight hours before examining her.

STONE (FAR LEFT) AND WEINSTEIN ARRIVING AT A HEARING.

ANDY WARHOL'S CASE hasn't yet been as thoroughly investigated as Zion's, but the facts so far indicate that the case points up a different set of problems. Though both deaths occurred at New York Hospital, health-care officials generally feel that is a coincidence. "Every night when we go home, we pray something like that doesn't happen to us," says Gary Gambuti, president of St. Luke's–Roosevelt Hospital Center.

What happened, the hospital says, is this: On Friday, February 20, Warhol checked in with an infected gallbladder. The hospital prepared him for emergency surgery, and on Saturday, his gallbladder was removed. The operation was a success and his initial recovery uneventful. That same evening, he was alert, watching television and phoning his staff. Then at 4:30 A.M. on Sunday, his private-duty nurse, Min Chou, noted that he looked paler. Fifteen minutes later, she made a similar observation. However, she did not tell the floor nurse until 5:45, when Warhol failed to respond. The floor nurse then called a code, and an emergency cardiac team arrived quickly. Efforts to resuscitate Warhol continued until 6:31, when he was pronounced dead.

The medical examiner's report on the death says Warhol died of a sudden cardiac arrhythmia—an irregular heartbeat—and notes a significant lag between the onset of his attack and the hospital's response. The death is still being investigated by the Health Department, which has already cited New York Hospital for more than twenty deficiencies in the case. The hospital disputes most of them.

In part, the investigation concerns whether the hospital performed a complete preoperative examination of Warhol—the hospital says the staff did four; the Health Department claims that none turned up in the medical record—and whether the hospital's staff was warned about Warhol's possible allergy to penicillin. The department charges that the admitting and operating-room nurses and the anesthesiologist had documented the allergy, but that the admitting residents and the resident who subsequently prescribed a penicillin-type drug for Warhol did not. The hospital says that Warhol was no longer allergic to the drug and had been taking a penicillin-type antibiotic without incident just before being admitted.

Another question in the investigation is whether Warhol was overhydrated—that is, whether he'd taken in too much fluid. The only available hospital records show an intravenous intake of 5,250 cc of fluid and an output of 915 cc. Even allowing for other fluid loss—respiration, perspiration, urination—the Health Department feels that Warhol's fluid intake was excessive. Overhydration is generally not dangerous for a young patient with a strong heart and kidneys. But in some older, weaker patients, it creates a pulmonary pressure that could contribute to, or even cause, arrhythmia.

New York Hospital's surgeon-in-chief, Dr. Thomas Shires, has reviewed Warhol's medical record and thinks that the fluid management is a "nonissue." Under normal circumstances, he agrees, Warhol's intake would have been excessive. But given the major surgery, in which—as was expected—there was considerable fluid loss, Warhol's intake was "entirely appropriate," Shires says.

The Health Department has also cited deficiencies in the nursing care given Warhol. The department's preliminary report censures Min Chou, the private-duty nurse, for being slow in reporting signs of Warhol's deteriorating condition. (Chou's lawyer, Arthur Blitz, says her actions were beyond reproach.) Chou was technically employed by Warhol, but the hospital—according to its own protocol—was responsible for monitoring her and the condition of her patient. New York Hospital admits that it failed to do this.

Patients hire private-duty nurses for a variety of reasons—because of concern about the quality of staff nurses, for example, or to have someone at the bedside around-the-clock. But in fact, the supervision of private-duty nurses is a problem at most hospitals. "There's a human element that you're less likely to go into the kitchen when you've already got someone watching the pot," says Helen Van Shea, director of nursing at New York Hospital. The quality of private nursing is also a problem. Chou had been satisfactorily employed for eleven years as a staff nurse at New York Hospital, but Van Shea thinks that many private-duty nurses are often only "baby-sitters."

Whatever the outcome of the department's investigation, the Warhol case makes clear the enormous amount of information that has to be transmitted to a large number of doctors, residents, and

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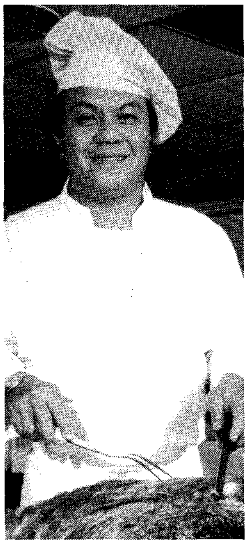

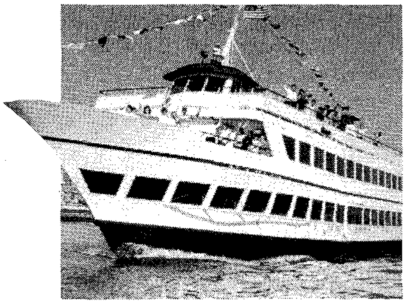

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nurses during even a routine procedure. In a complex, multisystems treatment, four or more specialties, each with its own team of residents and interns, may be involved.

"We had one patient with an exotic disease who kept a diary of his stay at the hospital," Thompson recalls. "In just four days, he logged in more than 60 people—doctors, nurses, aides—who came to see him at his bedside. For a patient who's sick and already anxious, that can be bewildering."

NEVERTHELESS, FEW DOCTORS would send their families to anything but a teaching hospital. Patients there are seen by more doctors and given more medical attention. An oversight is less likely, and residents tend to keep attending physicians abreast of the latest procedures and technologies. Still, the sheer number of people involved can create problems of leadership and communication.

"Sometimes it seems like no one's in charge," says one New York doctor whose father was recently treated for a stroke at New York Hospital. "In my dad's case, there were at least four disciplines involved—neurology, urology, cardiology, and radiology—and he kept going from one specialist to the other. The attending physician is supposed to oversee the whole thing, but that's not always what happens. He's not there all the time, consultants want to do things their own way, things have to be done at the spur of the moment. At one point, one of the residents found nodules on my father's lung. Another resident ordered a CAT scan without reading all his medical records. Fortunately, my sister was around at the time and alerted him that my father's allergic to the dye material used in the test."

The hospital might have picked up the error on its own. But as with any system, as the number of moving parts increase, so does the risk that something may go wrong. "It's a constant problem—a patient falling between the cracks," Thompson says. "The increase in complexity [in medicine] is everything you've heard. This place is completely different than when I came here 44 years ago—like night and day. There's greater potential for cure, but also for more mistakes."

PREVENTING THESE ERRORS from recurring has become the biggest issue facing health-care administrators today. "Everyone is making mistakes," says Dr. Dennis O'Leary, president of the Joint Commission on the Accreditation of Hospitals.

"A good hospital is one that identifies its problems and makes them go away."

New York Hospital has an extensive quality-assurance program that reviews the medical records of every patient, evaluates doctors annually, and gives credentials to the house staff to perform specific procedures. Nevertheless, it has been slow in changing some policies. Though chief of medicine Dr. Gordon Douglas says the hospital got "quite a jolt" from the Zion case, nearly three years passed after Zion's death before the hospital placed 24-hour attending physicians in the emergency room, and the Health Department still isn't satisfied with the hospital's plan for supervising house staff. None of the doctors in the Zion case were disciplined. (A source suggests the matter was treated as a training—not a patient-care—issue.) Gregg Stone later transferred, by his own choice, to a hospital in California. Luise Weinstein completed her residency at New York Hospital and is now an attending physician and clinical instructor there.

For all hospitals, the creation of systems to control quality is a relatively new undertaking, and objective criteria to measure performance are hard to come by. Also, the collegial process by which decisions are often made at large teaching hospitals makes change difficult and slow. New York State's cost-containment processes (voluntary hospitals in the state have per diem costs below the national average) have limited the hospitals' ability to spend on support services and badly needed modernization.

Thompson's strategy has been to recruit the best doctors, a strategy endorsed by board chairman Robert Hatfield. Thompson, who had been planning to retire well before Stein called for his dismissal, is wary of the regulatory, or systems, approach; he feels it has created a paper trail for already overburdened doctors and hospitals. "What would happen if the credentialing documents and reports were stopped? I doubt much would change. I put my money on the selection of people. If you pick the wrong people, it doesn't matter what you do."

But hospitals are changing. In the twenty years since Thompson became director, New York Hospital's annual budget has soared from $40 million to $360-million. Today, the hospital has 1,462 beds, 23 departments, and 6,000 full-time workers—all representing an enormous challenge for even the most dedicated doctors. Health Commissioner Axelrod thinks the key to maintaining quality at institutions like New York Hospital is to set up systems that protect patients from the complexity of modern care. "Hospitals exist for patients," he says, "not doctors or administrators." ■

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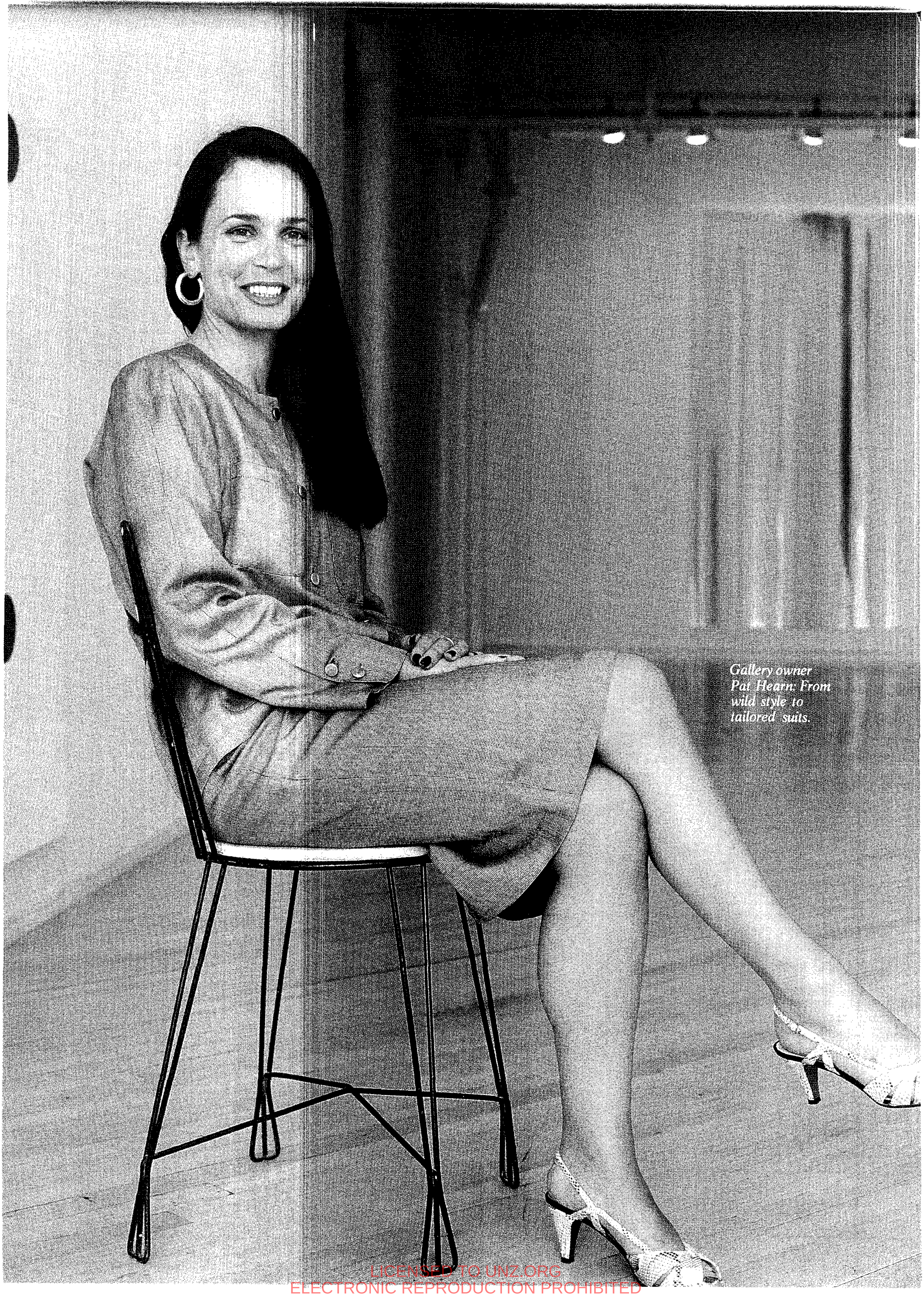


Gallery owner Pat Hearn: From wild style to tailored suits.

THE FUN'S OVER

THE EAST VILLAGE SCENE GETS BURNED BY SUCCESS

BY AMY VIRSHUP

THE PHOTOGRAPH WAS TAKEN on May 7, 1985: There are thirteen people in it, all of them young (the average age is probably 26), and they confront the camera more than pose for it, staring aggressively ahead, as though daring anyone to doubt them. The only smile in the picture is on the face of a cardboard cutout—a stand-in for someone who couldn't make the photo shoot. Two of the women wear the kinds of dresses their mothers wore in earnest twenty years before. A couple of the men are in suits and inch-wide ties; another wears a cut-off sweatshirt and paint-spackled sneakers; a fourth has a mohawk. They could be artists (in fact, some of them are), but that's not why they're in this photograph: They're in it because they're East Village art dealers, the first generation in the neighborhood. Or, to be more accurate, they *were* East Village art dealers, because by the end of this season, ten of them won't have galleries in the East Village anymore.

The last eighteen months have seen a shakeout in New York's newest art neighborhood. The attention of collectors, critics, and curators has shifted from the hot, expressionistic work—paintings of car crashes, kitschy altars to consumer culture, splashy pictures of bucking broncos—that was identified as "East Village art." The current vogue is for cool, toughly conceptual art: Jeff Koons's stainless-steel bunny or Peter Halley's Day-Glo investigations of computer circuits, both of which can be seen at the Whitney Biennial, the barometer of the New York art scene.

At its acme, during the 1984–1985 season, the East Village had more than 70 galleries. Since then, about twenty have closed, including three of the very first—Fun Gallery, New Math, and Civilian Warfare. In recent months, half a dozen dealers have decided to quit the East Village for SoHo's eastern edge, in search of larger spaces and lower rents; Wolff Gallery and M-13 have already done so. And storefronts that galleries left more than a year ago stand empty still.

Art galleries, of course, go out of business all the time, whether they're in the East Village, on 57th Street, or in SoHo. And dealers move: Leo Castelli shifted his main gallery from East 77th Street to West Broadway; Holly Solomon left SoHo for 57th Street. The owners of some of the area's most prominent galleries—Nature Morte, Pat Hearn, P.P.O.W., and Gracie Mansion—have no plans to leave. But the area has gone through an astonishing change in six years, and part of it—the part that was about youthful energy, naïveté, cheap art, and challenging the status quo—is dead, killed off by rising rents, by overweening ambition, and, most of all, by success. "What happened," says curator Tricia Collins, "is that everybody grew up."

In New York in the eighties, the forces of fashion and real estate rule the art world. Fueled by the frenzied buying of collectors in search of the new, art movements pass ever faster these days. And though the current art boom means that young artists have unprecedented opportunities to show their work, it also means they no longer have the time, solitude, and quiet in which to develop it. Unlike earlier eras, when the avant-garde was rejected by middle-class society, today art buyers rush to embrace it—though often it attacks them directly. The story of the East Village is a cautionary one: It's a tale about the way an underground art movement can be co-opted by success, and how artists and galleries can be victims of the gentrification they help bring about.

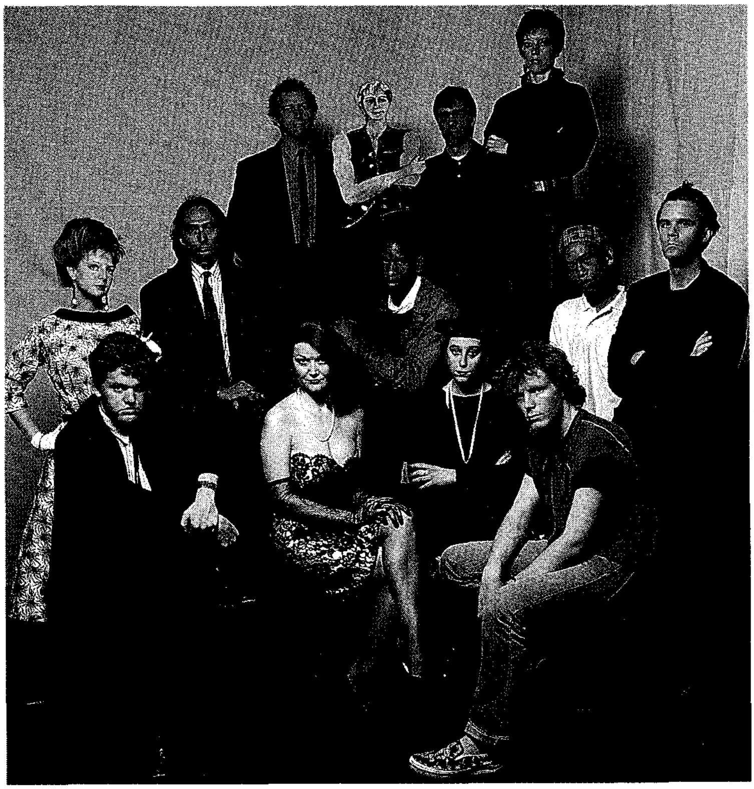
THE EAST VILLAGE ART SCENE began when Patti Astor and Bill Stelling opened a gallery in Stelling's painting studio, on East 11th Street, in July 1981. Small and funky—you could stretch your arms out and practically touch both side walls—the gallery didn't even have a name until its second month, when painter Kenny Scharf chris-

PHOTOGRAPHED BY TIMOTHY GREENFIELD-SANDERS

IN THE BEGINNING: *“I didn’t think I was opening a gallery,” says pioneering art dealer Gracie Mansion. “I thought I was making a statement about art—a performance in the form of a gallery.”*

tened it Fun. (“It was our brilliant idea to let the artists name it each month,” says Stelling, who now runs the 56, Bleecker Gallery, in NoHo.) Originally open only on Sunday afternoons from three to six, the storefront cost just $175 a month to rent. “We were working other jobs to support the gallery,” says Stelling, “which was a complete indulgence at that point. The idea of selling something was a fabulous perk. But the amazing thing was that things did start selling.”

Six months later, Fun moved a block south, paid seven times its old rent, and became the hottest thing in the art world, showing works by Keith Haring, Kenny Scharf, Jean-Michel Basquiat, and graffiti artists Fred Brathwaite (Fab 5 Freddy), Futura 2000, and Dondi White. Astor, a bottle blonde with a sense of fifties glamour, was an underground-film star before she became an art dealer, and Fun’s openings drew as much from the South Bronx and the entertainment world as they did from the art world. “The original idea behind Fun was that they didn’t like cold, quiet galleries with white walls,” says Fred Brathwaite, who now shows at Holly Solomon. “They wanted a gallery that was like the work itself, a place to show and see our friends, and to play music and dance.”



‘THE NEW IRASCIBLES’: *The East Village’s first generation of art dealers.**

Astor and Stelling weren’t alone in the neighborhood for long; by the summer of 1983, six other storefront galleries had opened—all of them started by artists, most of them straight from art school, part of the army of B.F.A.’s then flooding the cheap tenement apartments of the Lower East Side.

The East Village artists, as one collector says, “were young, exuberant, chancy, and raw, but not anti-establishment.” Unable to get shows in SoHo or on 57th Street, they decided to create an alternative version of the art world, but with the capitalism intact. “The gallery system had to burst at the seams to accommodate us all,” says artist-dealer Peter Nagy, who founded Gallery Nature Morte in 1982, with Alan Belcher. “We weren’t going to wait until we were 35 to have our first one-man shows; we weren’t that patient. So we had to set up our own system.” Doing the renovations themselves—which for one gallery meant hanging photographers’ seamless paper over a brick wall—people could become art dealers for less than $2,500.

Unlike their teachers, who were making museum-scale art in downtown lofts, the East Village artists created small, apartment-size works that tended to the brash and rough, either neo-expressionist or kitschy, filled with angst and the ephemera of pop culture. Since they were young, their art was cheap—well under $1,000 to start. Few of the galleries had any storage or office space; after all, the dealers had little inventory and knew few collectors with whom to do business. Most of them didn’t really think they were doing business anyway.

“I didn’t think I was opening a gallery,” says Gracie Mansion. “I thought I was making a statement about the art world—a performance in the form of a gallery.”

THE BOOM BEGAN IN EARNEST in the summer of 1983. Art was chic, and enormous group shows were being organized in local galleries and in clubs like Kamikaze, Limbo Lounge, and Danceteria. Artists who weren’t invited to participate would simply show up, canvases in hand, to claim wall space. Mark Kostabi, an artist with a knack for self-promotion, estimates that he was in 450 group shows in two years. Museums from as far away as Santa Barbara, California, began putting together survey shows of the neighborhood’s artists.

By September 1984, the area had 25 galleries—18 more than the year before. Some were run by nonartists who didn’t live in the area, and who brought with them gallery experience and international connections. Penny Pilkington and Wendy Olsoff, of P.P.O.W., had both worked in uptown galleries, as had Deborah Sharpe; Pilkington’s parents are London art dealers. Jay Gorney, who opened on East 10th Street in 1985, had spent seven years as the director of the Hamilton Gallery, then on 57th Street.

In addition to its own galleries, the East Village had its own press corps, led by Carlo McCormick and Walter Robinson, who wrote for such downtown papers as the *East Village Eye*. And though major collectors like Jerry and Emily Spiegel, Adrian Mnuchin and her husband, Robert, and Elaine Dannheisser bought art in the East Village, it also had its own collectors, people not much older than the artists and the dealers, who were intimidated both by SoHo’s formality and by its prices.

“It was really comfortable and wonderful to buy art in the East Village,” says Burt Minkoff, 31, whose sleek black-white-and-gray apartment is filled with canvases he picked up in the neighborhood. “There was a sense of deal-mak-

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*(Clockwise from bottom left): Doug Milford, Elizabeth McDonald, Stelling, Alan Barrows, Dean Savard, Rich Colicchio, Mansion, Mario Fernandez, Nagy, Belcher, Nina Velazquez, Sur Rodney Sur, and Astor. From the series by Timothy Greenfield-Sanders.

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GOING WEST: *"They had a media run," says Jay Gorney, "and that media run has ended. If you're doing well, it's time to move on."*

ing. I assumed I couldn't afford SoHo, and the East Village was less imposing. You didn't feel like you were paying for the dealer's overhead."

The avant-garde, once a hard sell, had been embraced by collectors. "I didn't have any money for years," says David Wojnarowicz. "And then all of a sudden, people were knocking on the door asking for my work. I was being pressured to become a mini-factory."

MR. FUN: *In 1984, Bill Stelling's East Village gallery was among the art world's hottest.*

But the art world is always changing its mind. Sixties Pop was followed by seventies conceptualism, which in turn led to the pattern-and-decoration movement. So it shouldn't come as any surprise that the art world dumped neo-expressionism for neo-conceptual art. That shift, though, was fueled not by critics and curators but by the collectors, with their insatiable desire to get the new and to get it first.

"Unfortunately, collectors, including myself, want instant gratification," says Elaine Dannheisser, who has opened a TriBeCa foundation around the corner from the Odeon to display her collection of contemporary art.

THE PROBLEM, FOR THE EAST Village anyway, was that the art world decided to shift gears just when the area's dealers were making their bid for the big time. The East Village owners had taken risks that established galleries wouldn't, giving 22-year-old painters solo shows, championing the art from the underground, and opening their galleries to guest curators. The commodity they were really dealing in wasn't art—because much of the art really wasn't very good—but youth. And people were buying, especially since they had to spend only $2,000 or $3,000 on the chance they'd find the next Jasper Johns.

But galleries that launch artists can't necessarily make them into stars. Mary Boone didn't give Eric Fischl his first show; she just made him famous—and rich. Only a few dealers are capable of taking artists to that top tier, and they can do it because they have the attention of critics and museum curators the world over, and because they have wealthy clients who would rather wait and spend $20,000 in their gallery than $2,000 in a storefront on Avenue B.

"People feel more comfortable paying more money in certain galleries," says collector Lenore Schorr. "Collectors are insecure, and few of them see the art. They're investment-oriented, and buying from the right place seems very important."

In order to hang onto their artists and attract new clientele, the East Village dealers could either associate themselves with an established gallery (which the first-generation galleries almost never did) or try to provide their artists with the benefits of one—a large exhibition space, lavish advertisements in art magazines, four-color announcements, and connec-

Photograph by Steve McCurry/Magnum.

tions throughout the world. In other words, they could become professional art dealers. But opening a professional gallery is expensive: "If you don't have access to $250,000, it's quite foolish," says one uptown-gallery owner.

Not many East Village dealers could get their hands on that kind of money, but since they'd come this far without any capital, they decided to expand anyway. And some, like Deborah Sharpe, P.P.O.W., Gracie Mansion, and Pat Hearn, were successful at it, though some became more conservative in the process.

PAT HEARN ARRIVED IN NEW York from Paris in 1982 and opened her gallery in November of the next year, in a "funk moderne" storefront with glass-block windows on the corner of Avenue B and Sixth Street. Part of the second generation of gallery dealers, she spent close to $20,000 renovating her space. The neighborhood's media blitz was in full swing, and collectors were showing up before construction was finished. If Patti Astor was then the East Village's proponent of fifties glamour, Hearn was the sixties version. She wore her hair in a towering beehive, plucked her eyebrows to single thin lines, and sang Julie London songs in the local clubs with a band called Wild & Wonderful. "The collectors loved it," says Brathwaite. "The art was weird and the dealer was weird."

Two years later, she bought a former teddy-bear factory on 9th Street near Avenue D, and then spent six months transforming it into an East Village version of a SoHo gallery. The gallery faces a block that's been nearly reduced to rubble; the street is filled with broken-down cars, broken glass, rusted tin cans, and scraps of paper. Inside, though, all is white, quiet, and cool; on a recent visit the 2,000-square-foot exhibition space held just three swimming-pool-green sculptures of ceramic tile, a single straight-back chair for a visitor, and a small velvet pillow on the floor, for Hearn's Chihuahua, Chi-Chi.

Along the way, Hearn transformed herself into a junior version of Mary Boone (she now wears tailored checked suits and demure silk blouses) and one of the most successful young dealers in New York. Artist Philip Taaffe, whose paintings now sell for as much as $35,000, is represented in this year's Biennial, and in April, Hearn and Leo Castelli did a joint show of artist Ti Shan Hsu (the creator of the ceramic-tile pieces).

Others couldn't make the transition: About a year after New Math's owners, Nina Velazquez (née Seigenfeld) and Mario Fernandez, moved their gallery from East 12th Street to a much larger space at 206 Avenue A, near 13th, they

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were out of business. Similarly, Civilian Warfare closed a year after owners Alan Barrows and Dean Savard moved from their Avenue B gallery to a larger one on East 9th Street. Steven Style, owner of Sensory Evolution Gallery, opened a SoHo branch, which lost him more than $20,000 in the five months it was in business. Fun closed after being hit with enormous shipping bills for the Zurich Art Fair.

"When it started getting serious," says Steven Adams, who had a gallery in the neighborhood for two years, "the people who'd come in and see a couple of pieces that were $500 or $600 or $700 each and buy two or three pieces faded away, and the real art-world collectors were very skeptical."

AND BESIDES, THEY WERE ALready paying attention to something new. Actually, conceptual art had been shown in the East Village from the beginning, at Nature Morte, but no one paid any attention. "The limos arrived very late," says Tricia Collins, who, with partner Richard Milazzo, began doing conceptually based shows in the East Village in 1984. The conceptual galleries—Nature Morte, Cash/Newhouse, International With Monument, and, later, Jay Gorney and Wolff—were in the East Village but not really of it. At the end of this year, Nature Morte will be the only one of them left in the area: Wolff has already moved to SoHo, Gorney and International with Monument are planning to, and the owners of Cash/Newhouse, who had been planning to move, closed instead when they decided to focus on their art careers. Another successful gallery, Massimo Audiello, may also move soon.

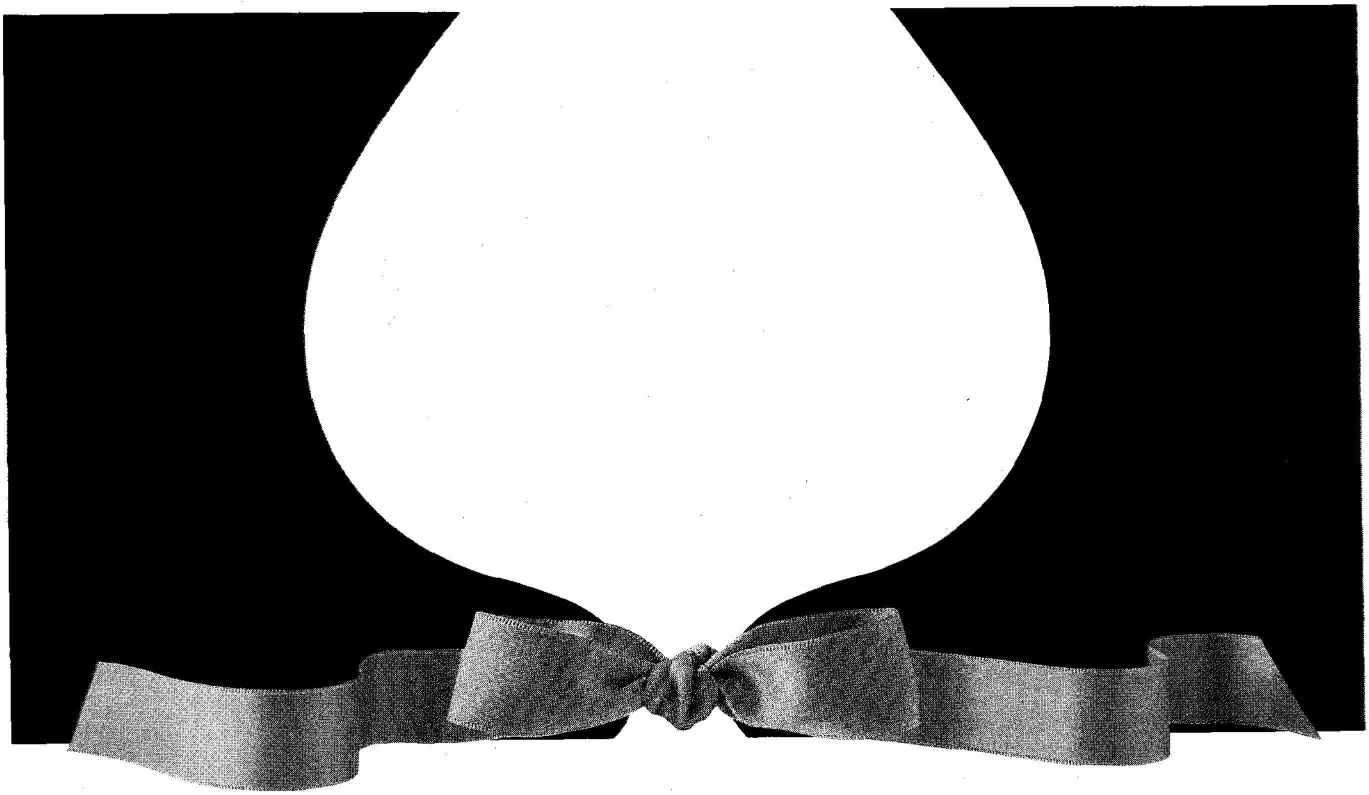
"We couldn't be tagged as an East Village gallery," says Elizabeth Koury, of International with Monument, "because that's what we were reacting against. The gallery had a cool look or edge to it that really stood out." Koury opened her 1,200-square-foot gallery in September 1983, with artists Meyer Vaisman and Kent Klamen (they're no longer associated with the gallery; Koury's new partner is Ealan Wingate, a former director of the Sonnabend Gallery). The trio were drawn to the area by the low rents, which allowed them to stay in business for the first two years, when almost no one was buying.

Unlike the first-generation galleries, the conceptualists established close ties with SoHo, showing older artists along with their own in group shows rather than participating in massive exhibitions of young artists. "We hated neo-expressionism," says Collins. "We wanted to change the images that people saw." Last fall, after negotiating with several SoHo galleries, International and Gorney showed Peter Halley, Meyer Vaisman, Ashley Bickerton, and Jeff Koons (*New York*, October 27, 1986) at the Sonnabend Gallery. That extremely adept career move brought the neo-Geo artists to a new audience of gallerygoers and collectors who don't usually make it to the East Village. And it brought the neo-Geo artists to a price level far above that reached by any of the first-generation East Village artists: Koons's now-famous floating basketballs fetch $35,000; two years ago, International couldn't sell them for $3,000.

Gorney, for one, cheerfully pronounces the East Village dead. "The galleries that showed 'East Village art' closed because they weren't showing terrific art," he says. "They had a media run, and now that media run has ended. If you're doing well here now, it's time to move on." Though many people would take issue with Gorney, it's clear that the East Village's second and third waves have washed over its first.

AS ALWAYS IN NEW YORK, this is also a tale of real estate: Finally, the galleries, who've been accused of paving the way for gentrification, could no longer afford the neighborhood they pioneered. As in SoHo, real-estate speculation fol-

This June 21st...



*Void where prohibited by law. 80 Proof Cognac, Imported by © W.A. Taylor & Co., Miami, Florida 1987

lowed hard on the heels of the artists, and by 1984, landlords would sign only one- or two-year leases, doubling or tripling the rent at the end of the lease.

When P.P.O.W. opened on 10th Street, in September 1983, Pilkington and Olsoff paid $500 a month for their storefront gallery. A year later, they took over the adjoining space, which cost twice that much. "At one point," says Walter Robinson, "we joked that we would do an East Village R.I.P. thing that would be a list of all the galleries and when their leases were up. And that would indicate when it was going to end."

When one gallery's lease came up for renewal last year, the landlord would renew for only one year, at double the rent. Though Deborah Sharpe still has years to go on the lease for her Avenue B gallery, she has run out of room. "I can show a maximum of five paintings, and my artists want to show ten paintings," she says.

As it happens, she can now find space on Broadway for less than she can in the East Village. And on Broadway, many leases run for ten years.

"One thing that puts a crimp in the East Village's being competitive on SoHo's terms is that this is a neighborhood of tenements," says Doug Milford, of Piezo Electric, who is closing his Avenue A gallery and moving to Broadway in the fall. "There's not an unlimited amount of good gallery space."

By moving, Milford and partner Elizabeth McDonald hope to increase their back-room sales—the dealing from inventory that means a gallery doesn't have to depend on its monthly shows to stay afloat. "The art is not selling for $1,000 anymore," says McDonald. "The price scale has gone up, and the prices are quite similar to SoHo galleries. If they're going to spend $5,000 to $7,000, they're more likely to buy in SoHo, because there's more surety."

TWO YEARS AGO AT THIS TIME, David Wojnarowicz was the East Village's hot young artist. He'd made it into the Biennial and had a waiting list of people eager to own one of his paintings; galleries from other parts of town were interested in taking him on. And then, in a move that's extremely rare in today's art sweepstakes, he took himself out of the running and stopped painting for more than a year.

Though he started again, briefly, for a show at a German gallery last year, Wojnarowicz then took a second eight-month break that ended only recently. Dropping out of the race wasn't a move that endeared him to many collectors, most of whom are anxious to see their art holdings appreciate yearly; one, who tried to recoup the $4,000 or so she paid for her Wojnarowicz, found no takers.

The painter says he stopped because he realized that the art world wasn't really about art but about money and fashion and turning out product, and he needed some time off to get his priorities straight. It's hard to imagine the practitioners of neo-Geo doing the same: "Those artists," says a longtime collector of contemporary art, "are very interested in their commercial well-being."

Art history provides a long list of artists who dropped from sight only to reappear several years down the line—Philip Guston and Leon Golub and even the Geometric and conceptual artists, who've had their careers revived by this year's hot four. Wojnarowicz may not return to such vindication, but his sabbatical from the art world nevertheless makes sense. "Some people were worried because I wasn't painting," he says. "And through the gallery, they told me that I should be working or be out there constantly. But if I can't do it the way I want to, then it's not worth it." ■

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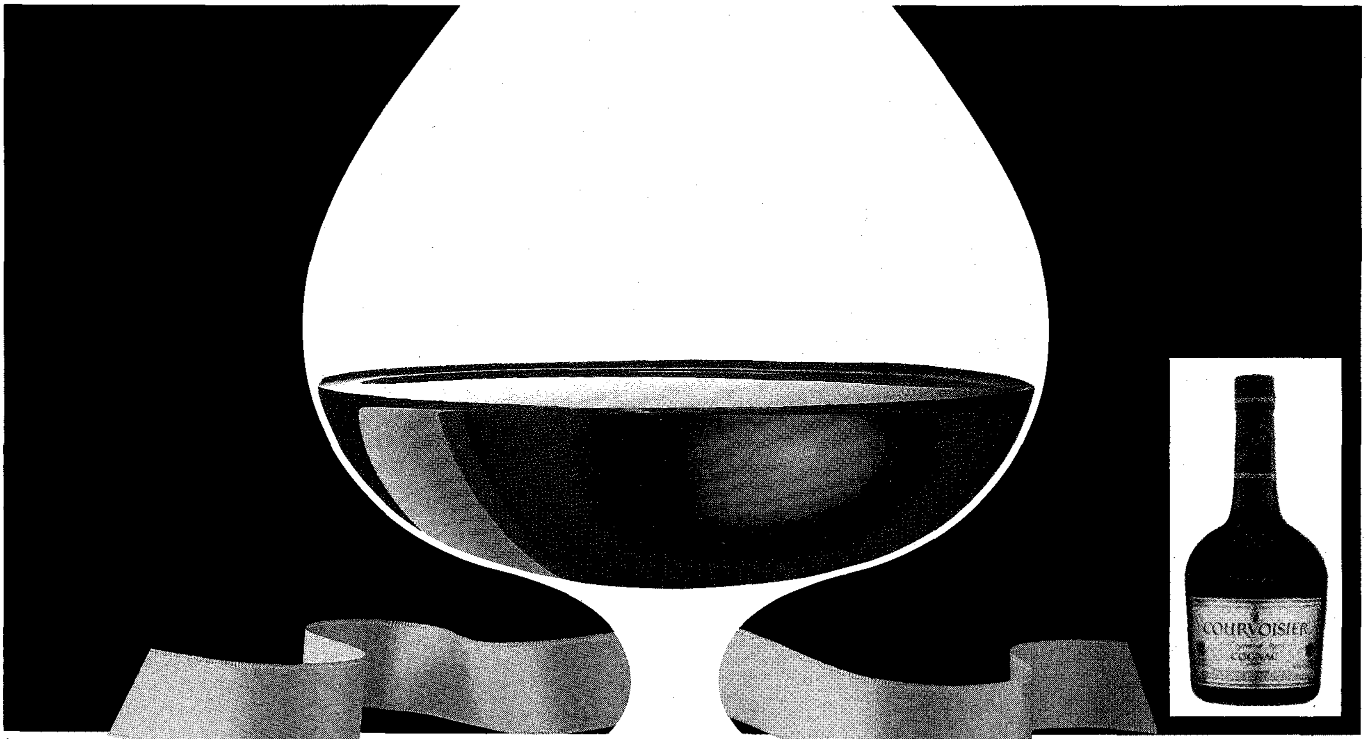

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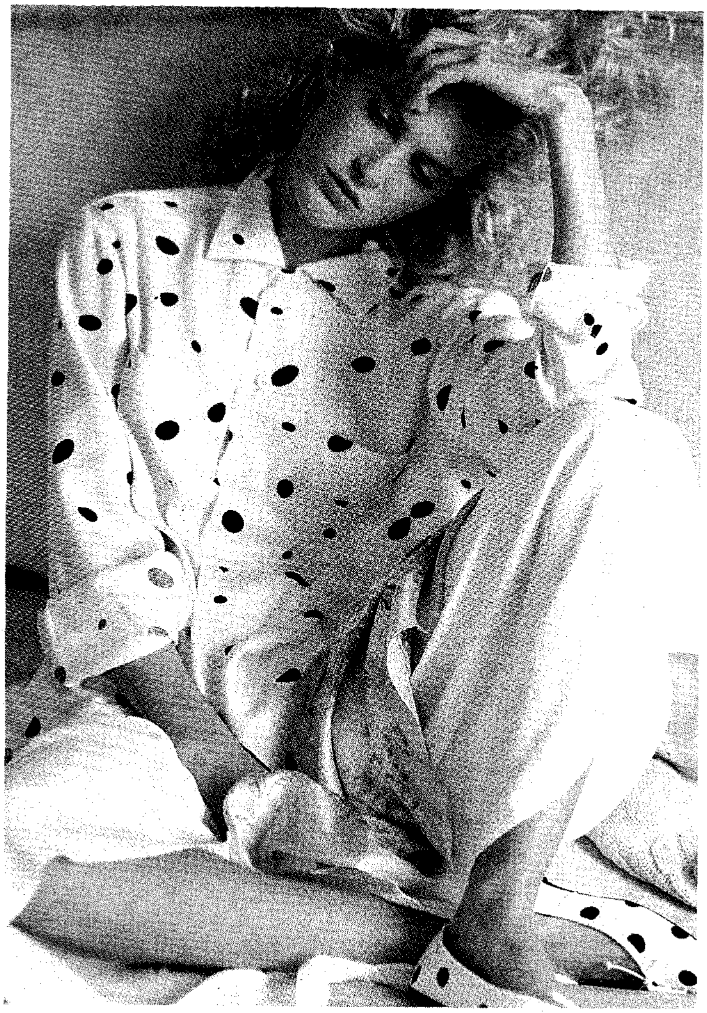

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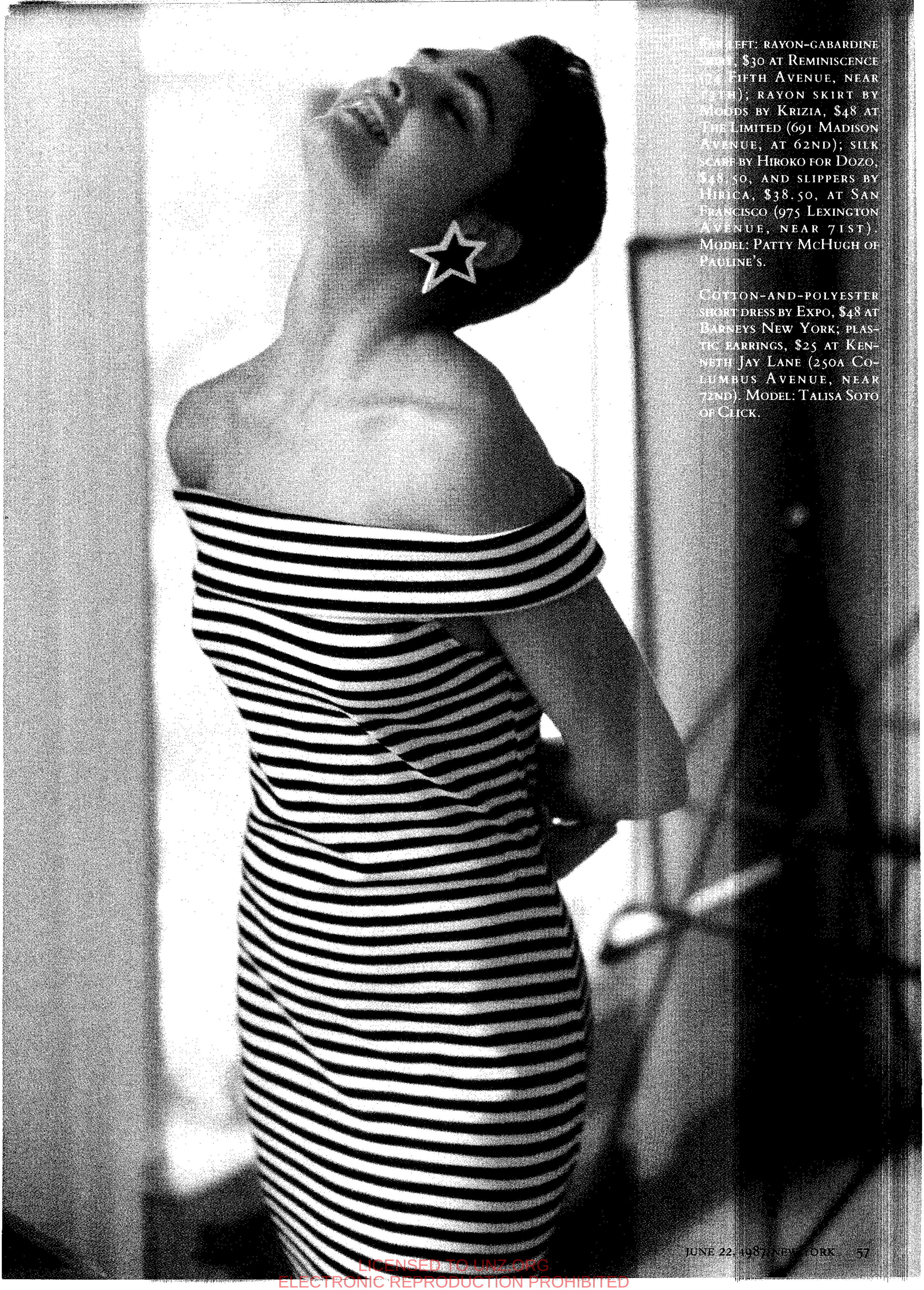
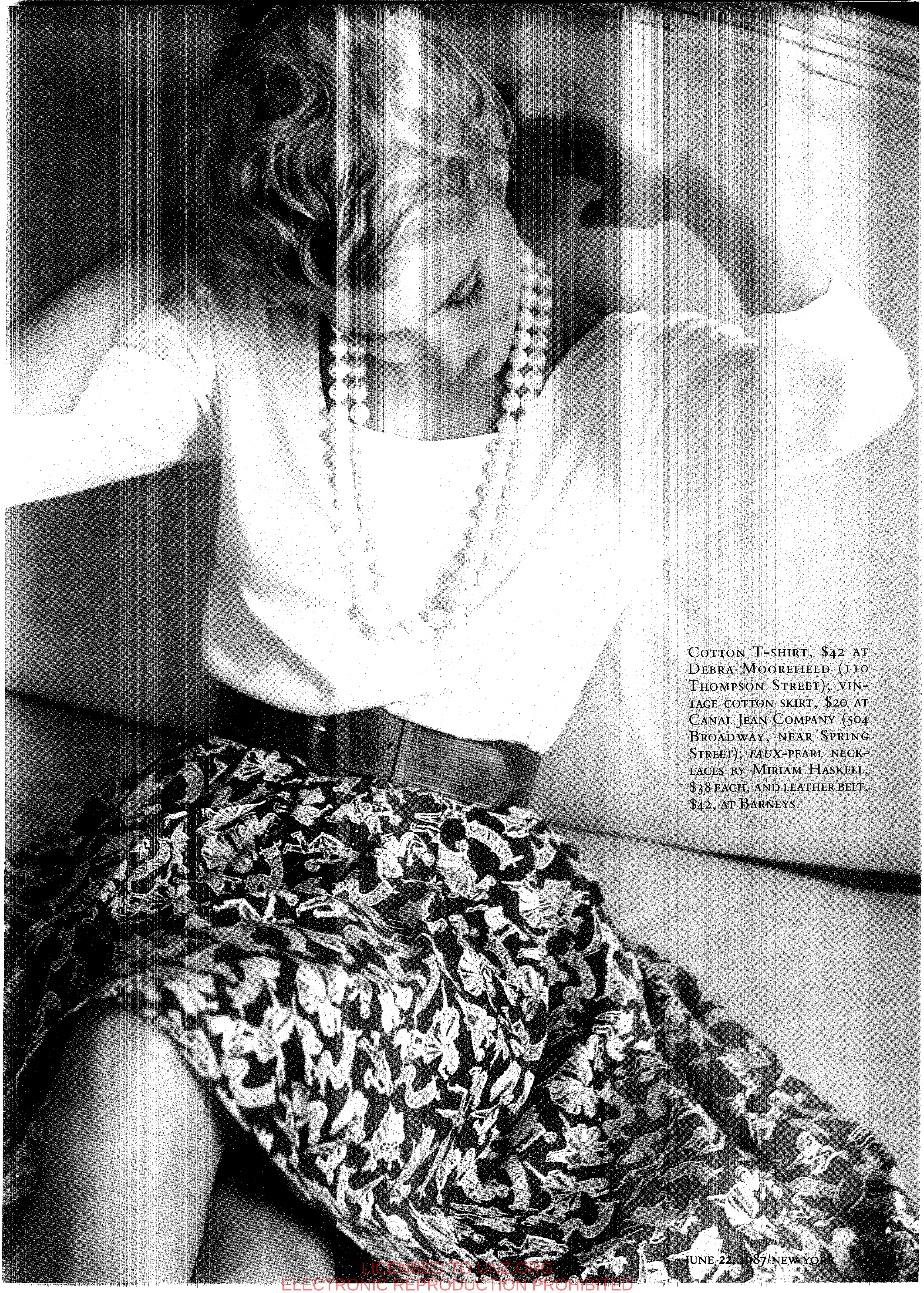


Far left: rayon-gabardine shirt, $30 at Reminiscence (74 Fifth Avenue, near 13th); rayon skirt by Moods by Krizia, $48 at The Limited (691 Madison Avenue, at 62nd); silk scarf by Hiroko for Dozo, $48.50, and slippers by Hirica, $38.50, at San Francisco (975 Lexington Avenue, near 71st). Model: Patty McHugh of Pauline's.

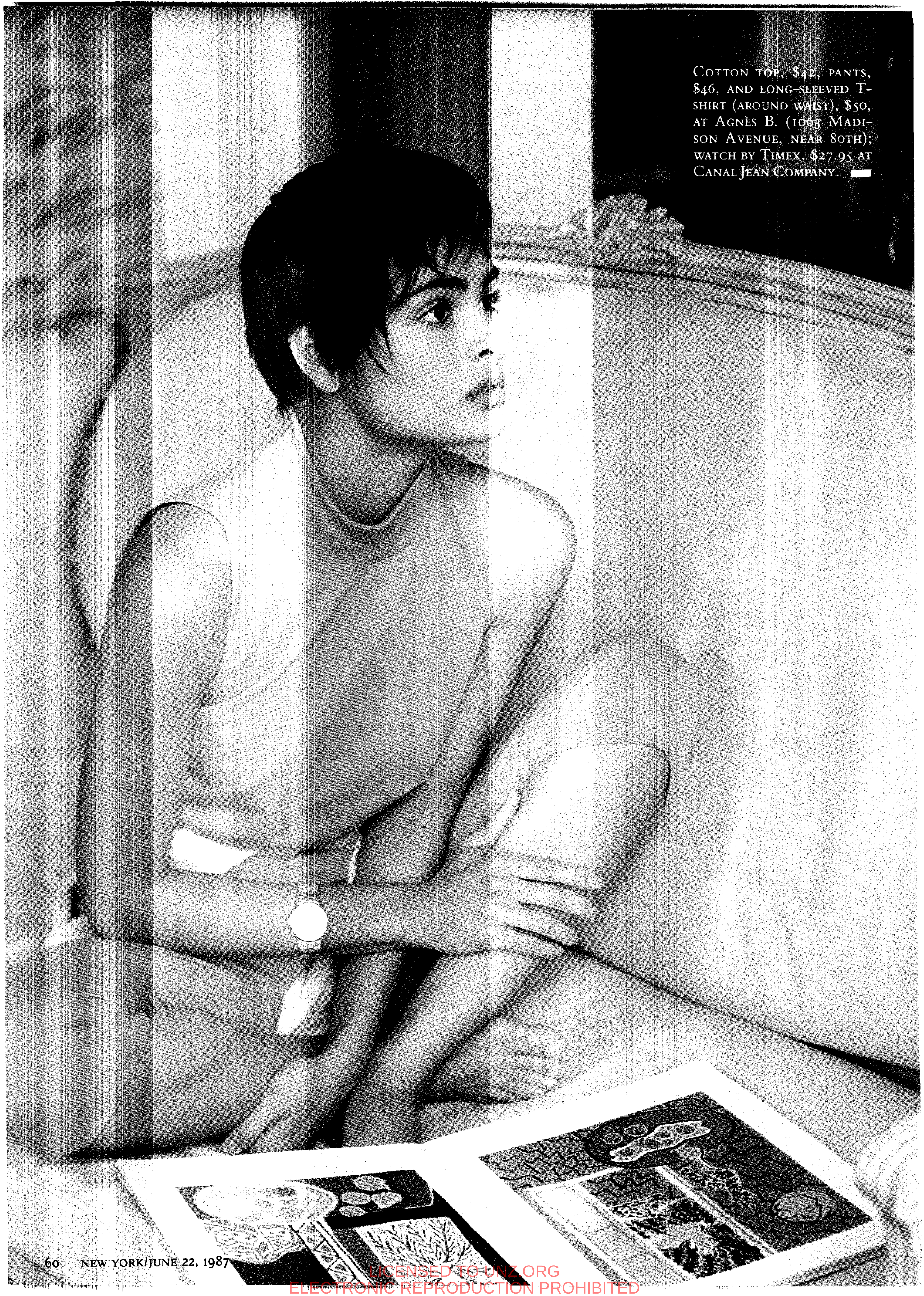
Cotton-and-polyester short dress by Expo, $48 at Barneys New York; plastic earrings, $25 at Kenneth Jay Lane (250a Columbus Avenue, near 72nd). Model: Talisa Soto of Click.

Cotton T-shirt, $9.50, and denim skirt, $26, at the Gap.

Flowers by Twigs.



Cotton T-shirt, $42 at Debra Moorefield (110 Thompson Street); vintage cotton skirt, $20 at Canal Jean Company (504 Broadway, near Spring Street); *faux*-pearl necklaces by Miriam Haskell, $38 each, and leather belt, $42, at Barneys.



Cotton top, $42, pants, $46, and long-sleeved T-shirt (around waist), $50, at Agnès B. (1063 Madison Avenue, near 80th); watch by Timex, $27.95 at Canal Jean Company.

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Myra Merritt (6/17, 30, 7/3)/
Priscilla Baskerville (6/20, 23, 26),
Vinson Cole (6/17, 20, 23)/
Dino Di Domenico (6/26)/
Vyacheslav Polozov (6/30, 7/3), David Arnold,
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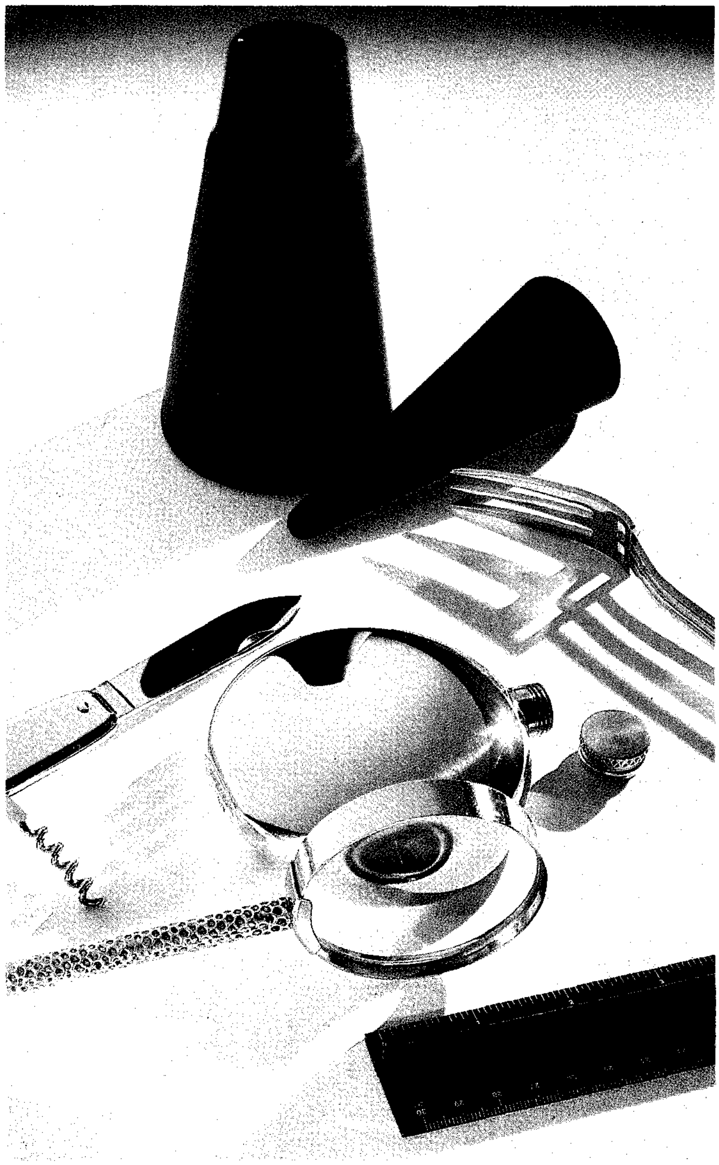

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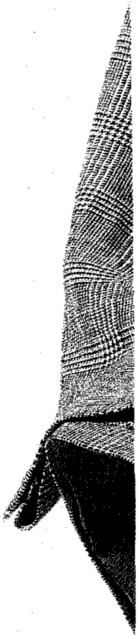

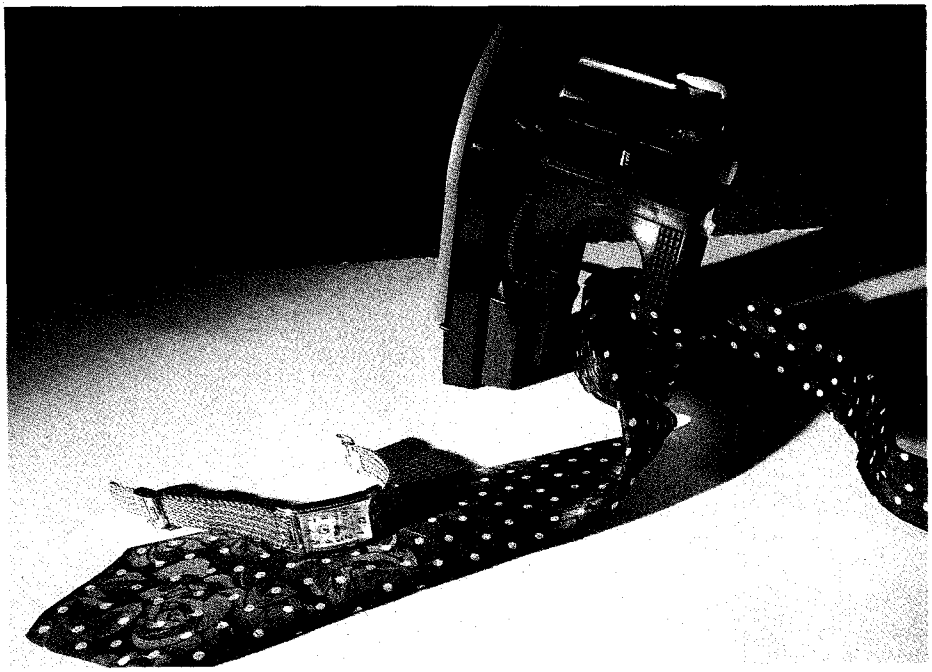

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Dance/Tobi Tobias

DRESSING UP

"...The misconceived decoration for the *Sonnambula* revival might not matter so much if the ballet had been correctly understood..."

CONSISTENTLY UNFORTUNATE IN ITS décor and costumes, the **New York City Ballet** has revived Balanchine's *La Sonnambula* and *Bournonville Divertissements,* both with new designs, and struck out twice again.

Alain Vaës's set for *Sonnambula* has the dissipated Baron's party guests reveling in a bleak courtyard that might better accommodate their horse-drawn carriages. Vaës's costumes for the highbred ladies as well as for the hired entertainment are all very Parisian chichi, twinkling madly with glitter. The cut of the dresses is unflattering and their colors refuse to fraternize; the men's frock coats are merely fussy.

This misconceived decoration might not matter so much if the ballet itself had been correctly understood. As things are, the requisite atmosphere of mysterious evil cut through with blinding innocence is so weakly suggested the audience laughs at the key moments in the Poet's duet with the Sleepwalker. All they can see is a girl tiptoeing around in her nightie, clutching an electrified candle, and a boy writhing foolishly in his attempts to contain her. Darci Kistler's rendition of the Sleepwalker as an earnest, troubled child is not so much wrong as insufficient, especially for the viewer whose imagination was once stirred by Allegra Kent's luminous interpretation. No credit was given in the program for this staging, and none is due.

SLEEPWALKING THROUGH BALANCHINE: *Darci Kistler and Ib Andersen.*

Stanley Williams's production of *Bournonville Divertissements,* an assemblage of pure-dance highlights from the nineteenth-century Danish master's story ballets, has also suffered from redecoration. The costumes, by Ben Benson, refer piously to the traditional designs only to deform them with harsh colors and incohesive embellishments. Vaës's ambitious set first attempts a literal rendering of the big rehearsal room of Copenhagen's Royal Theater, with its round windows, oddly placed at floor level, offering glimpses of the snug cottage-like structures typical of Danish building in Bournonville's time. As one dance number succeeds another, the backdrop becomes translucent, and then lifts, revealing the whole town with its distinctive towers. The conceit might be a pleasant one, if the execution of the cityscape were not smudged and the studio were drawn in better proportion.

Against this background, the younger members of the company dance a Balanchine-influenced version of Bournonville, the gentle buoyancy and laid-back charm the Danes give the choreography sacrificed to dazzling clarity and a fierce attack on space. The contradictory schools of thought were best reconciled by the very musical Lauren Hauser and by Jeffrey Edwards, who has an instinct for the Romantic style. The pas de six and tarantella from *Napoli* have now replaced the gypsy pas de sept from *A Folk Tale* as the let-out-all-stops finale.

WHILE THE *Flower Festival* PAS DE DEUX has been dropped from the New York City Ballet's *Bournonville Divertissements,* it appeared, danced more sweetly and truly than the company ever managed it, in the Workshop Performances of the **School of American Ballet** at the Juilliard Theater. SAB is, of course, the academy that provides the City Ballet with the majority of its performers, while sending its "second-best" graduates to companies worldwide. The annual showcase of its advanced students traditionally includes a Bournonville piece staged by Stanley Williams; this year, both Williams and his alternate casts—Kathleen Tracey and Peter Stark, Rebecca Metzger with Tom Gold—outdid themselves.

The choreography, created a century and a quarter ago, remains a test of mettle for today's performers; an assignment to dance it presupposes the highest level of technical accomplishment. (If you can dance Bournonville, the Danes like to say, you can manage anything.) Williams's choices, all still teenagers, are already so adept they can toss off the steps playfully and concentrate on style and character. In this department, Williams has coached them to perfection. To be sure, they offer exhilarating feats—bounding leaps, jump after tiny jump festooned with clearly articulated beats, spins that suddenly halt without a quiver. But one comes away with an even stronger impression of an enviably old-fashioned flirtation between boy and girl, characterized by tender feeling and gentle manners. The Tracey-Stark team was especially appealing in its charming diffidence. Tracey, at once strong and lyrical, is one of the most promising young dancers to surface in some time.

A second immensely stylish staging on the program was Suki Schorer's production of Balanchine's *Divertimento No. 15.* The ballet demands eight top-notch classical dancers; Schorer was able to double-cast nearly all the leading roles and have enough talent remaining to make up an impeccable ensemble. To the qualities considered essential for dancing Balanchine—energy, precision at top speed, musical acuity—Schorer got her protégés to add a warmth and gracious-

Photograph by Steven Caras.

ness that the parent company wrongly considers irrelevant.

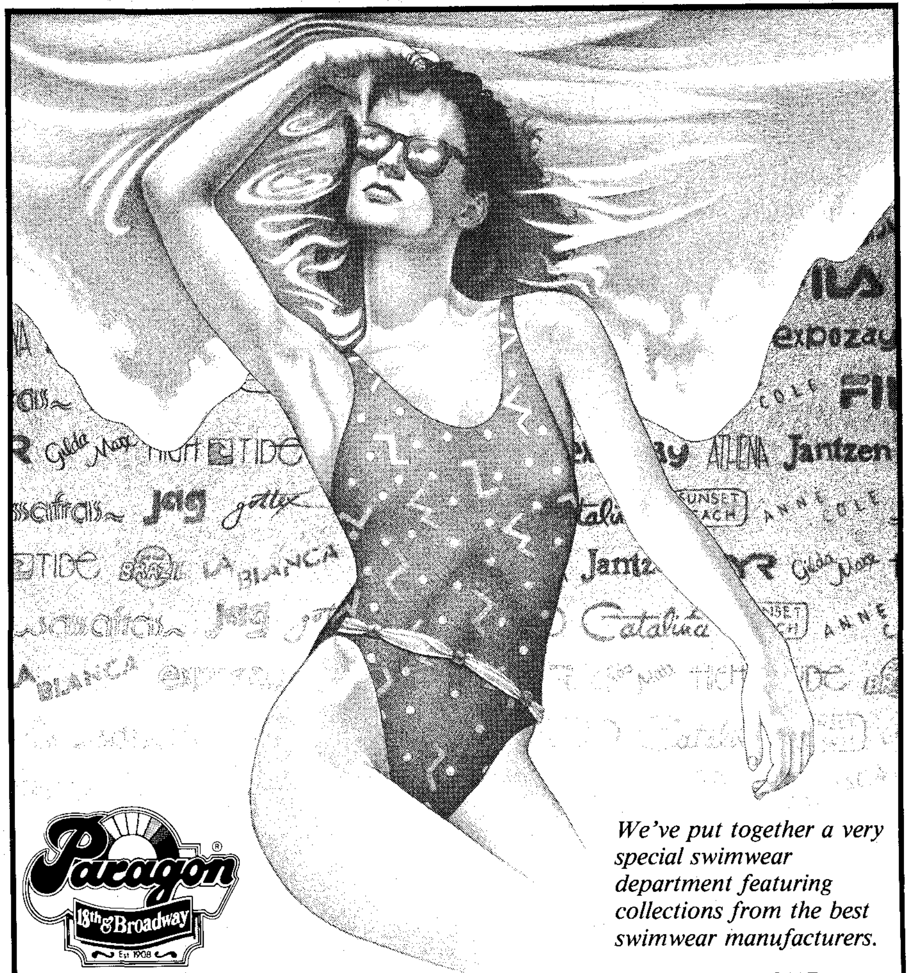
Outstanding among the dancers here were two very different young men, Robert Lyon and Philip Neal. Lyon—tall, fair, and handsome, with legs a sculptor might dream of—is a danseur noble in the making. His upper body is a little unyielding, and he tends to assign every step the same value, but these are faults of youth likely to be corrected by time alone. Neal is not as textbook-perfect as the mild-mannered Lyon, but he is more eager, assigning each phrase its special character, attacking each as if he must possess it or die.

While these dancers and their female counterparts are to be given much credit, still more is due to Schorer herself, for it was evident that she had them achieving effects, poetic as well as physical, that they were barely aware of. I assume the only reason the City Ballet doesn't annex her to stage some of its Balanchine repertory is that she is indispensable as a teacher and coach in the school.

Another production vying with the company's own was the "Royal Navy" section of Balanchine's *Union Jack,* mounted by the company's head ballet mistress, Rosemary Dunleavy. This staging was remarkable for its attention to shifting rhythms, its ebullient sense of fun in myriad guises, and the virtuoso dancing of Tom Gold, who deserves a more nobly proportioned body than the gods have seen fit to assign him.

THIS HAS BEEN THE SEASON FOR VISITING deities. Last month, the legendary Margot Fonteyn taught for two weeks at the American Ballet Center, demonstrating the musicality and the exquisite tact and sense of proportion that epitomize the English school of classical dancing. Early this month, **Maya Plisetskaya,** the celebrated Soviet ballerina, offered master classes at the David Howard Dance Center. While Fonteyn was typically self-effacing and quietly analytical, Plisetskaya, prevented by the language barrier from attempting much verbal correction, was simply a show in herself.

At 61, she has a ravishing figure and the look of an exotic, predatory bird; doing the warm-up exercises at the barre along with her students, she displayed the suppleness and power of a performer in her physical prime. Most compelling, though, were the two main qualities she exacted through her own demonstration of them: first, a clear statement of the position of the body as it is framed in the stage space—with all the subtle shadings our American dancers scamp; then, a surrender to the sheer sensuous pleasure inherent in motion, so that a string of buoyant little jumps reads as carefree laughter, and huge, surging leaps look like a blaze of passion. ▬



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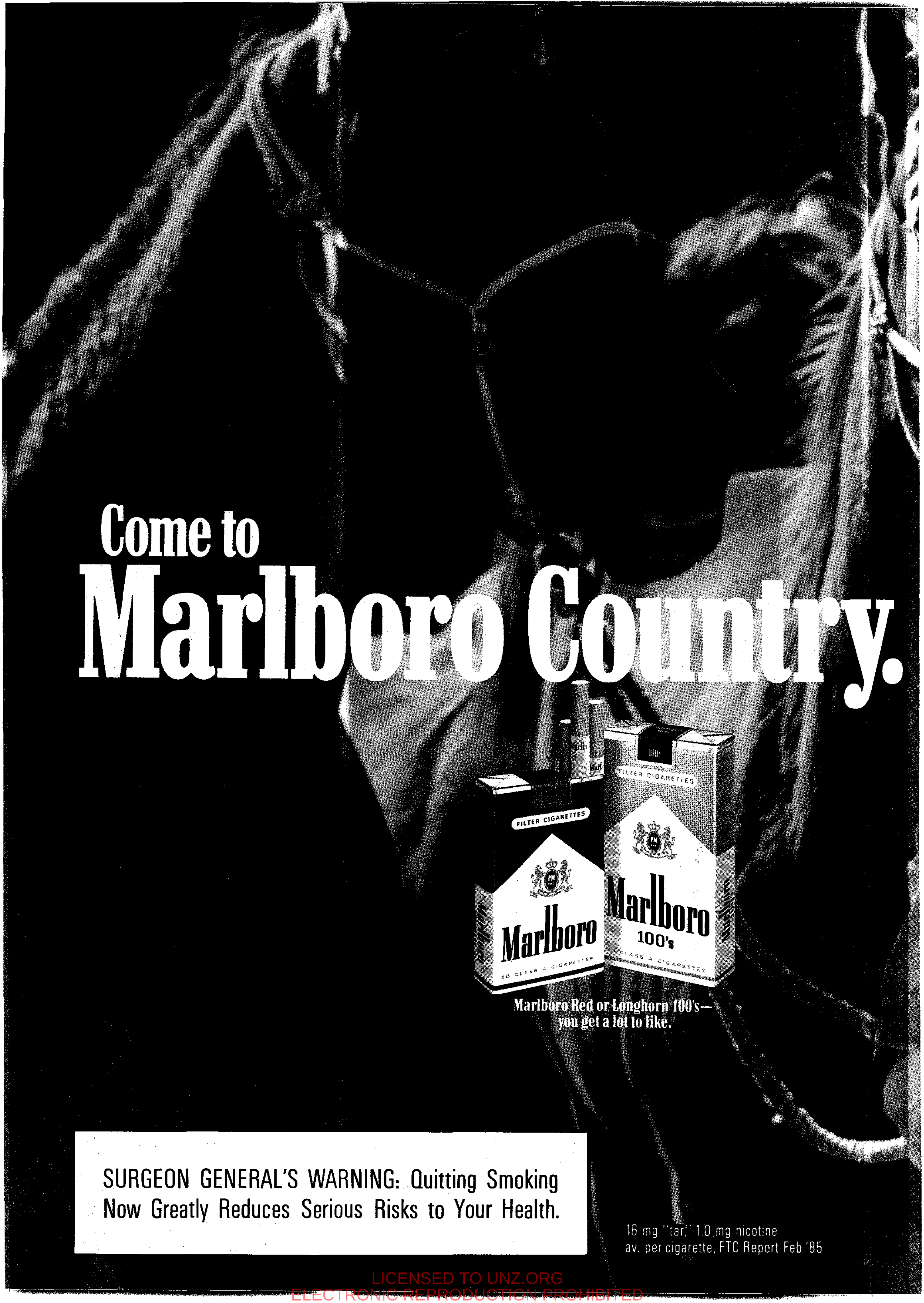
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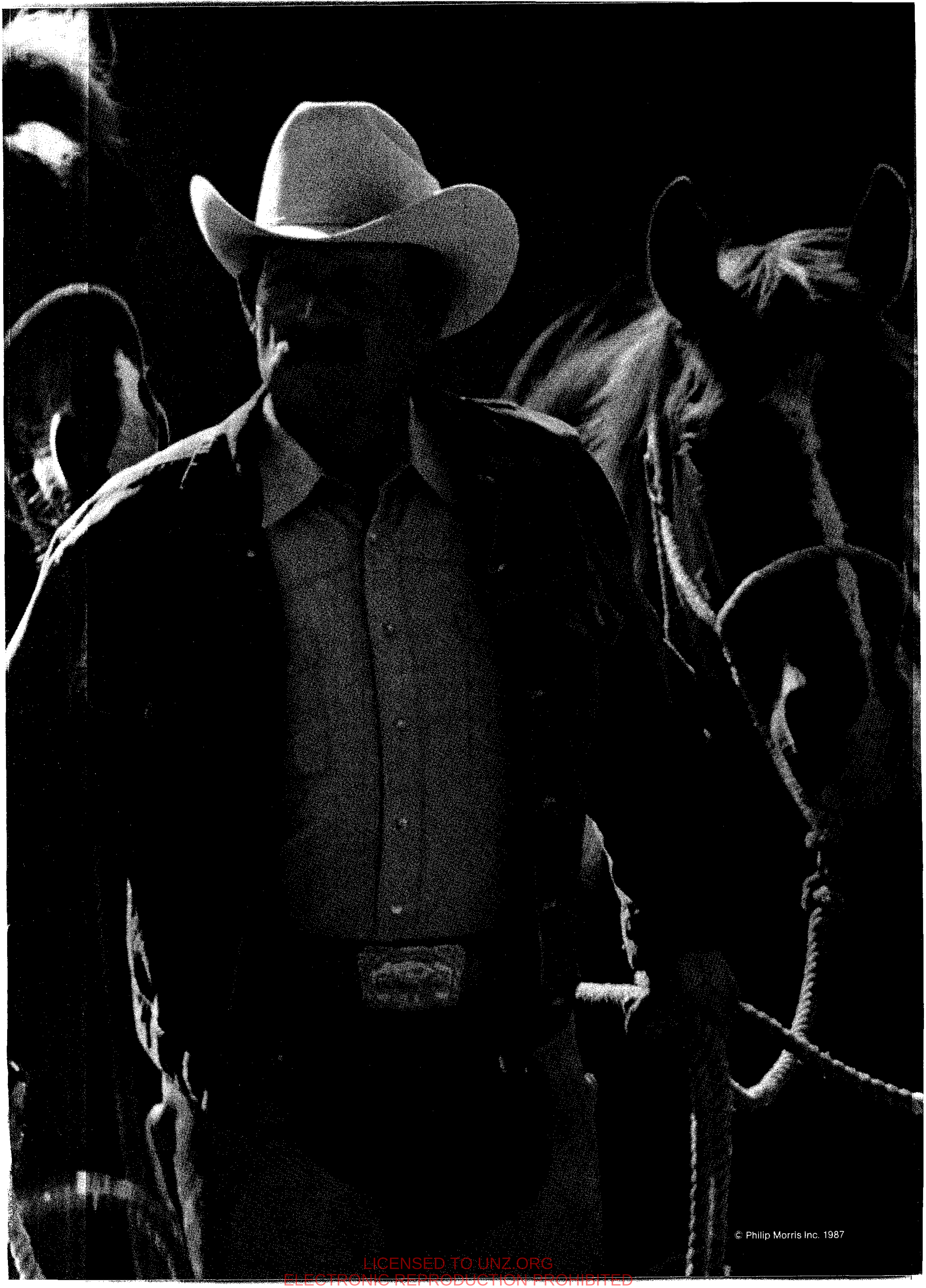

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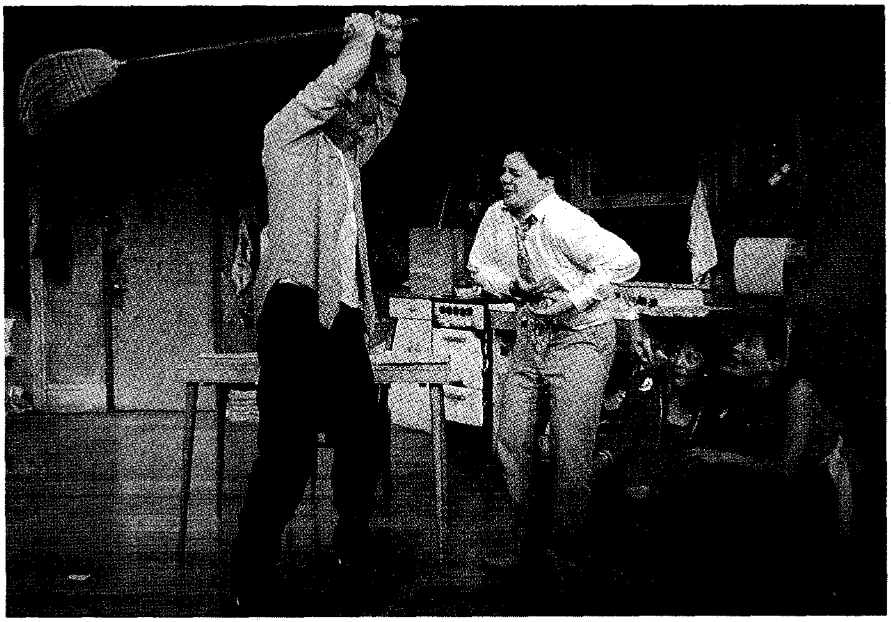
Theater/John Simon

TRIVIAL PURSUITS

"…For a moment, as two characters wait for a bus that never comes, *Claptrap* threatens to veer into stark realism…"



FUNERALS ARE A FUNNY BUSINESS: *Mayhem and* Claptrap *at the Manhattan Theatre Club.*

THE PRESS KIT OF THE MANHATTAN THEatre Club describes **Claptrap,** by Ken Friedman, as the play "to close the MTC's 86/87 season." This is too modest: *Claptrap* is a closer for all seasons and could easily put the MTC out of business.

Written by a chap whose credits include the Johnny Carson show, the Melba Moore show, and specials for Bob Newhart and Johnny Mathis, *Claptrap* explains why I don't watch television. It was intended as a spoof of *Deathtrap,* an idea Friedman got from catching the movie version. What kind of fellow writes a stage parody of a stage work of which he has seen only the movie version? I guess one who, having contributed to TV talk shows and specials, was bitten by the drama bug but wasn't good enough to write a sitcom.

Sam Krulik, an untalented New York would-be writer, keeps elucubrating first pages—reams and reams of them—of an unpublishable novel. (Could *Claptrap* be autobiography?) Sara, his girl, who has odd jobs and a rich mother, announces that Herman, her hateful stepfather, has died, and that her mother, Cynthia, will spend $6,000 on his funeral. Sam needs money desperately and acquires the premises of a failed fast-food shop (with what?), which he converts into an imitation funeral parlor that wouldn't fool a purblind half-wit but does Cynthia. Herman's remains having been delayed en route, Sam pretends they are in an empty Coke can he palms off as an Art Deco urn. Having also lost his minister, Sam conducts the service himself. Meanwhile, Harvey Wheatcraft, a steadily unemployed actor, tries unsuccessfully to pick up Sybil, a small-time publisher, as they wait at a stop for a bus that never comes. For a moment, the play threatens to veer into stark realism.

But no. Harvey is answering an open call in *Variety* for a play entitled *A Tragic Loss;* the address given is 1814 (his lucky number) Second Avenue, which, would you believe it, is Sam's fake funeral parlor. Once there, he delivers a monologue, which Cynthia takes for a funeral oration. When Sybil, whose office is nearby and who thinks the joint is still a poultry-take-out place, pops in asking for two legs and a thigh, the horrified Cynthia believes Herman's corpse is to be cannibalized. Chaos erupts, but the odious Harvey, who has been thrown out by all former roommates, persuades Sam to take him in. This is roughly Act I, thanks to which summary, if you are a glutton for punishment, you can at least second-act *Claptrap* for free.

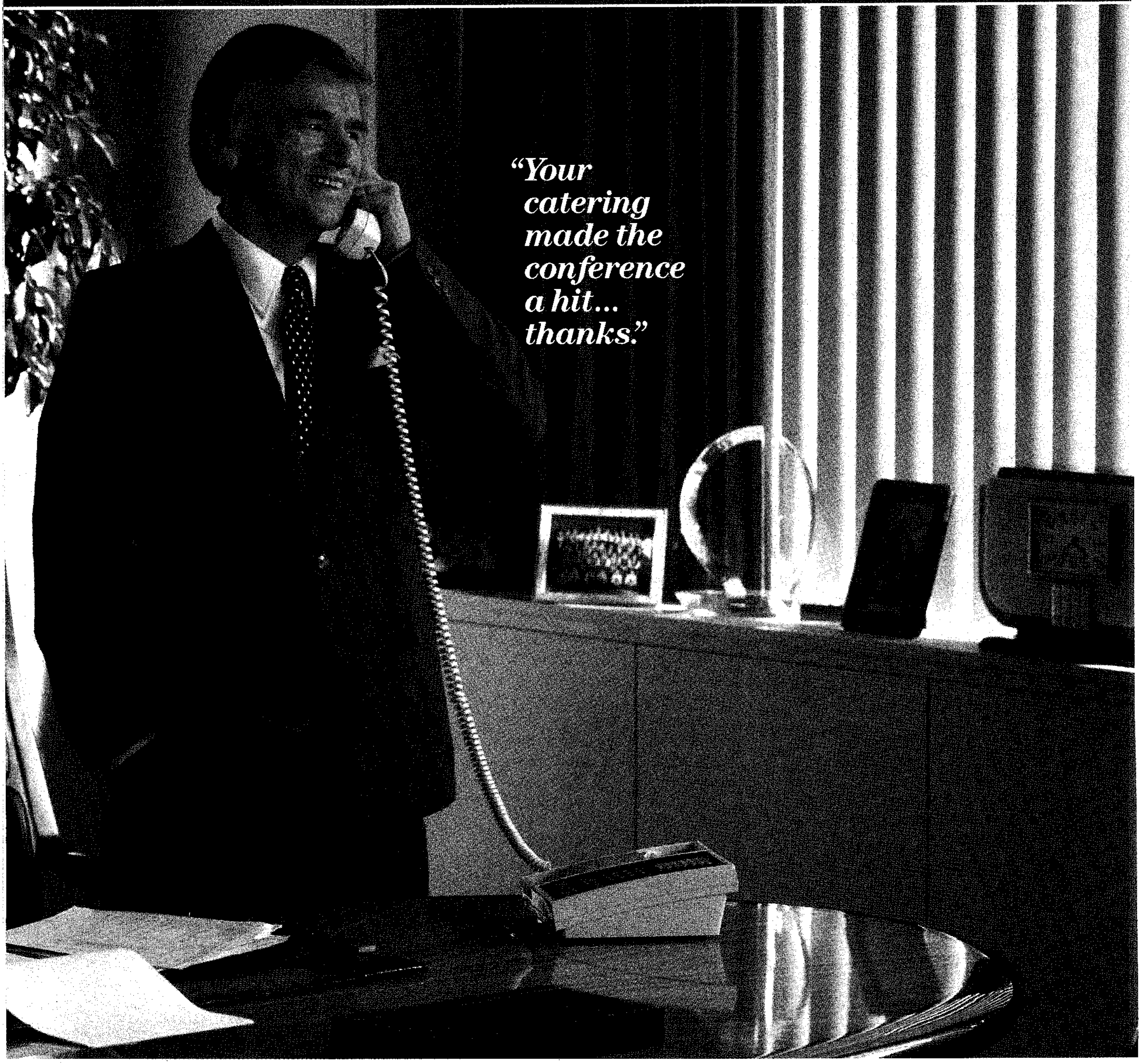
The author, clearly, cannot write a play, but seems to have even more basic problems. Thus he has Sam twice referring to a lectern on the unraised floor as a dais. Can a man who cannot distinguish between a dais and a lectern write anything, except perhaps a script for Robert Wilson? What possessed Lynne Meadow, the artistic director of MTC, of whom it has not been reported that she was carted off to a loony bin, to produce this play? Not the dialogue, certainly, which stoops to such things as the quasi-spoonerism "a heemage [*sic*] to Hyman—I mean a homage to Herman," which might be slightly less unfunny if "heemage" meant something. Or is it some sort of dais? We also get "You're a wonderful woman, with thighs I've only seen on a leopard in the zoo," and a steal from Coward's "Don't quibble, Sybil": "Nibble, Sybil, nibble!" I doubt that there is a future for Mr. Friedman: Can a leopard change his thighs?

Under David Trainer's condignly uninspired direction, the actors are left to their own devices. Joel Polis is dull but inoffensive as Sam; Cherry Jones is dull and rather unappealing as Sara. Nathan Lane, a funny fellow with decent material, works furiously at Harvey to no avail. As Sybil, Fran Brill has an insignificant part, which she does her best to ignore. At one point, her dress gets ripped off, and she stands there in her undies. I thought that sort of thing went out circa 1913—or was it 1814? As Cynthia, Tresa Hughes is as unpalatable as usual, although this time the playwright has made it too easy for her. David Potts's scenery is as dreary as David Murin's costumes, which are as dreary as Ken Billington's lighting. Maybe Lynne Meadow was seduced into doing this play because Robert Brustein produced it at his American Repertory Theatre at Harvard. Have there been any reports of Brustein being carted off to the loony bin?

IT IS LATE-SIXTIES TIME IN THE NEW YORK theater. Close upon revivals of 1967 plays by Stoppard and Feiffer, we now get a vest-pocket musical, **No Way to Treat a Lady,** based on the 1968 movie from a novel by William Goldman. In the movie, Rod Steiger portrays an unhinged actor and homosexual with a mother fixation

Photograph by Gerry Goodstein.

The Thank You Call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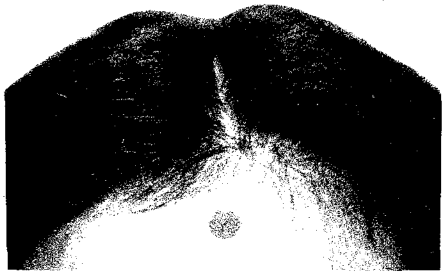

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who, in the former capacity, becomes a master of disguises to prove to his always censorious and now also deceased actress mother that he, too, is an actor; in the latter capacity, he proceeds to murder women who somehow remind him of the dear departed. He also develops a strange love-hate for a New York Jewish detective in charge of tracking him down, a fellow with a mother fixation of a different, more Semitic sort. The whole thing was preposterous enough—titillating, cheaply written, overdirected—to become a minor camp classic, and now, following in the fey footsteps of *Little Shop of Horrors,* a low-budget musical with, no doubt, Broadway and Hollywood on its tiny but voracious mind.

Little as I admired *Little Shop* in any of its three avatars, they were all superior to this low-budget, low-camp, low-grade *No Way to Treat a Lady,* for which Douglas J. Cohen has perpetrated the book, music, and lyrics. Yet it is at least rather unpretentious, which is enough to place it on a low eminence above such items as *The Knife* and *Three Postcards.* Further, I can recommend David Jenkins's economical but snazzy set design (though not Beverly Emmons's lurid lighting), one or two aspects of Jack Hofsiss's staging (though not several others), and the performance of Peter Slutsker as the detective, Morris Brummell, a schlemiel and schlepper known as Moe Brummell, and there's the humor of it.

There, too, is the gulf between the movie and the musical. In the film, the cop was played by George Segal, rumpled but faintly attractive; here, played by Slutsker, he's an amiable slob. Rod Steiger was amusingly as well as appallingly weird as Kit, the killer; Stephen Bogardus, for all his decent singing, is monochromatic, about as much a master of disguises as Shelley Winters. As Sarah, the girlfriend, we had Lee Remick, who shouldn't be mentioned in the same breath as the incumbent, Liz Callaway, who, though she can sing, is as feminine and graceful as a chopping block. And now playing the two mothers and some five victims is the ineffable June Gable, who coarsens everything she touches, and helps make this house of seven Gables pretty nearly uninhabitable.

The book might just pass as low camp, if you like that sort of thing. But the music is something else—two things else, in fact: imitation Sondheim and imitation Hamlisch, sort of sondhamlish. As for the lyrics, no lady should be treated in Cohen's way with words. All too often there is the obvious: "You expect expectations," "It's a killer/ When a killer's on the line. . .Your job is on the line/ When a killer's on the line" (with reference to Kit's taunting phone calls to Moe); not to mention such long-dead rhymes as "headlines" and "deadlines," and such strictly-from-hunger bits of wit as Moe's complaint about his mother's cooking: "And mangled eggs,/ And strangled eggs"—though I did rather like Sarah's "I hate everything *nouveau*/ And love everything *nouvelle.*"

What finally undoes *No Way* is that, unlike *Little Shop,* which is content to remain low camp all the way and doesn't waste feelings on any of its characters, it wants us to feel some of Kit's anguish at his rejection by his stellar mother, and his concomitant anxiety about proving himself an actor. But for that, more sensitivity, more originality, more talent is required. Typically, when Cohen's cop and sophisticated heroine first meet, the instant blossoming of their love doesn't make even botanical, let alone human, sense. Similarly, when Sarah complains that, like a good Jewish mother's boy, Moe has not, in four weeks, consummated their relationship, the cop instantly goes to it brilliantly, making both of them feel fulfilled. But then why, the morning after, does she gripe about his lovemaking no longer being what it used to be? When? Five hours earlier? The moral is that you cannot camp things up one moment and decamp the next.

THE ENSEMBLE STUDIO THEATRE, IN ITS tenth annual marathon of one-acters, has again presented three programs, of which I caught Evening C, reputed to be the best. **Waking Women,** a rambling monologue by Cassandra Medley, and **Bad Blood,** an unfocused duologue by Peter Maloney, struck me as worthless and irredeemable. **Real to Reel,** written by Frank D. Gilroy and directed by Curt Dempster, the artistic director of EST, I found better but more irritating. The idea of a Pauline Kael-ish film critic being rescued from a rapist by a Warren Beatty-ish star and cineast, whom the critic has always savaged but whose new film may get a rave in exchange for the star's performance in the sack, has distinct possibilities, if only Gilroy hadn't made it so lacking in credibility, and if the critic's every speech weren't so sickeningly pseudo-epigrammatic. Doris Belack's snide delivery doesn't help, either.

Very much better is Romulus Linney's 45-minute **April Snow,** about an odd threesome formed by an aging novelist-teacher, the neurotic and adoring young girl student he has started an affair with, and his ex-wife, another writer, now turned lesbian and just abandoned by her married female lover. All the play needs is expansion to full length and a leading man other than Harris Yulin, whose lack of charm is matched only by his lack of talent. Sarah Jessica Parker is fine as the girl; Lois Smith, though too manic, is tolerable as the ex-wife; and, in the supporting cast, Sam Schacht stands out. David Margulies directed. ■

Movies/David Denby

BEWITCHED, BORED, AND BEWILDERED

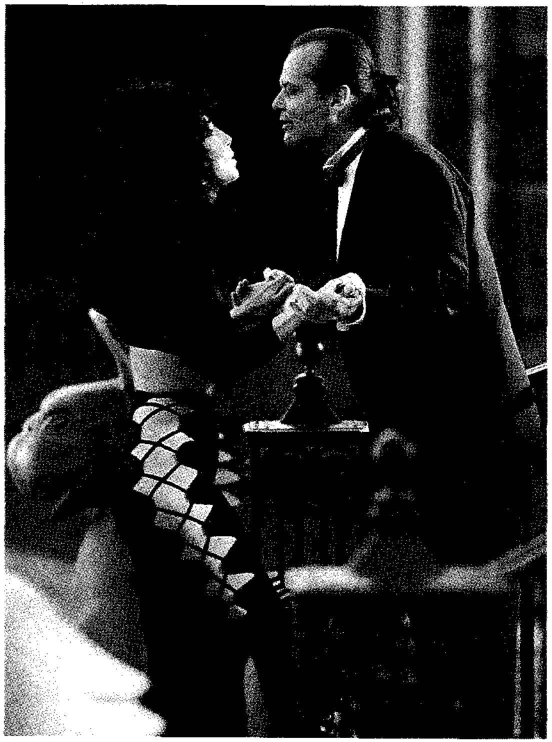
"...In *The Witches of Eastwick,* Jack Nicholson barfs cherry pits. Simpson and Bruckheimer have ruined my breakfast..."

THERE ARE EXACTLY TWO GOOD SCENES in **The Witches of Eastwick.** The first one comes rather early, soon after Daryl Van Horne (Jack Nicholson), a rich New York refugee, takes up residence in a large mansion in the placid New England town of Eastwick. Van Horne, who wears a small pigtail and dresses in flowing coats, has immediately set about seducing three beautiful Eastwick women: the sculptor Alexandra (Cher), repressed Jane (Susan Sarandon), who plays the cello, and the endlessly fecund mom Sukie (Michelle Pfeiffer).

Van Horne knows intuitively what each woman wants. A brash, insinuating seducer, he is a devil—actually, he's *the* Devil, and the three women are a welcoming coven. At Jane's house, Van Horne criticizes the pallidness of her playing of the Dvořák Cello Concerto, urging her on to greater and greater passion while crashing out the orchestral tuttis himself on the piano. Back and forth go their exertions until the strings of Jane's instrument catch fire; the cello goes up in flames and the two musicians ignite—a blazing parody of classical-duet eroticism.

The second good scene comes later. Having taken up orgiastic residence in Van Horne's house, the three witches tire of him and the mean tricks he plays on people, and they decide to drive him away. When he goes off to town, they concoct a potion and cast spells in his direction. Anguished, he wanders into a New England church barfing pillow feathers and cherry pits. Before the astonished parishioners—God's people—the Devil delivers an extraordinary tirade against women. Van Horne is one of Jack Nicholson's extroverted, Kabuki performances—all forehead, eyebrows, rump, and teeth. We've seen those fangs quite a lot in recent years, but Nicholson hasn't gotten his voice up like this since his famous big blast in *Carnal Knowledge.* His rage feels good—a gusty wind full in the face.

If you are willing to see a movie for two scenes, then by all means go to *Witches.* But go forewarned. There was no reason, I suppose, to expect that screenwriter Michael Cristofer and director George Miller (the "Mad Max" trilogy) could capture the delicacy of John Updike's whimsical novel or anything like the astonishing rolling periods of his prose. Such things are incommunicable on film. Still, *Witches* didn't need to be as messy as it is. The movie is very broad—a barrelful of monkeys let loose in every scene—yet horribly cloudy in meaning. Individual moments are emphatic enough; the most essential plot points remain a mystery.

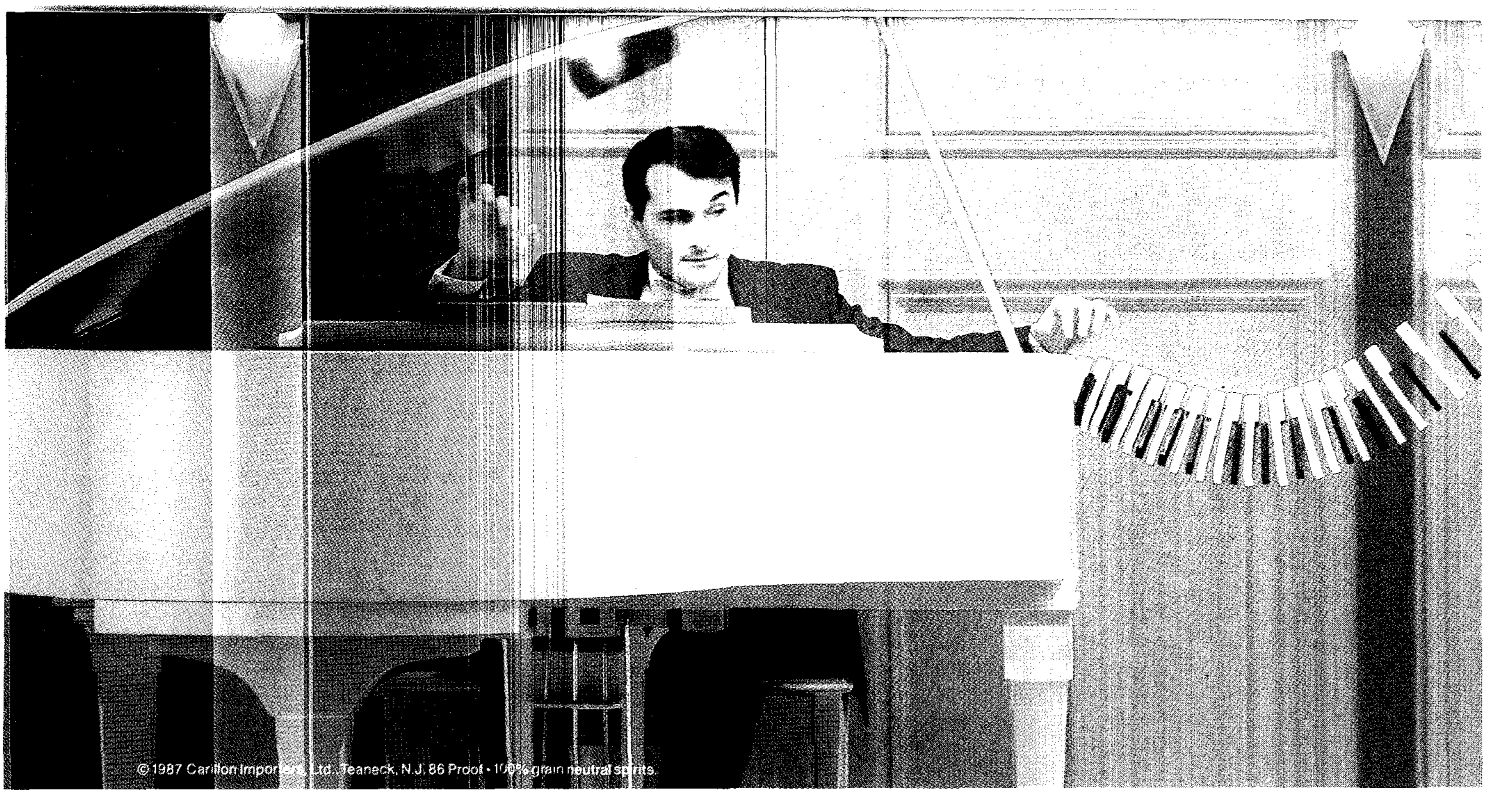


THE DEVIL TO PAY: *Cher and Jack having a helluva time.*

Witches begins as a three-women-in-the-kitchen sitcom, then passes into a kind of fantasia-orgy, a cross in style between Fellini and a home movie of Jack Nicholson romping with friends. The director, George Miller, certainly has no problem producing a look of irreality. He can make things float, hover, crash. But his visual panache is overblown and undistinguished. Updike's sly and witty material has been done in by a set design that would be too vulgar for FAO Schwarz. The witches fly down corridors, hang from chandeliers, and dive into a sea of pink balloons.

In brief: Harry and the Hendersons, A comedy about a family that takes in the Abominable Snowman—Bigfoot—starts well, with an exciting tug-of-war between fear and wonder, but it quickly degenerates into a cuddly Disney movie of 30 years ago. Once the monster turns out to be lovable, the movie loses all interest. John Lithgow does exuberant cartoon acting but can't find a character to play; the only things that work are Allen Daviau's majestic cinematography and the acting of David Suchet, who plays an obsessed French-Canadian hunter with the headfirst intensity of a mole burrowing a tunnel. Then he becomes lovable, too.... I hate it when John Schlesinger tries to get down and dirty. The director of *Billy Liar, Midnight Cowboy,* and *Sunday Bloody Sunday* brings less skill to such genre assignments as *Marathon Man* and now **The Believers** than a hack director who may really believe in what he's doing. *The Believers,* which is overwrought nonsense about blood cults in Manhattan—fathers carving up their young sons, that sort of thing—pretends to be disgusted with the very acts that it has manufactured for our entertainment. There's one startling moment: A cult leader from Africa, at a New York party, goes into a quaking trance, and a tough New York woman (Helen Shaver), locking eyes with him, begins to shake to his rhythm. But most of the time, Martin Sheen runs up and down stairs, and poor Shaver winds up writhing on the floor with beetles or scorpions, or whatever they are, coming out of a hole in her cheek. I wonder if these are the opportunities actors long for when they work with a man who is supposed to be "a major director."

NOTES ON A SUMMER-SEASON MEGA-HIT: Producers Don Simpson and Jerry Bruckheimer have ruined my breakfast again. Not only is their terrible *Beverly Hills Cop II* a gigantic success, it is being celebrated throughout the media as an example of the right way to make movies. In the June 4 New York *Times,* Aljean Harmetz, the paper's movie-business reporter, enunciates the lessons Hollywood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CORIANDER SEEDS FROM MOROCCO ANGELICA ROOT FROM SAXONY JUNIPER BERRIES FR FROM I

has learned from the simultaneous success of *Cop II* and failure of *Ishtar*. The most important lesson: Bring movies under tight producer and studio control.

Great. Studio executives, some of whom can barely read a script, will now use Elaine May's fecklessness as a way of discrediting the idea that the director makes the picture. These people might be right about May, but apart from keeping budgets down, what will a producer's cinema accomplish? Most producers and studio executives are interested only in hits. Making hits, not good movies, is the way up the status ladder in Hollywood. (Some of the hits may also be decent movies, but they don't *have* to be good for producers to climb.) As for Simpson and Bruckheimer, the producers of *Flashdance, Top Gun,* and the original *Beverly Hills Cop* have made it perfectly clear that merely controlling a movie doesn't interest them. They want to realize their own ideas. But their ideas pulverize movies—they make the notion of movies as an art form impossible. And irrelevant.

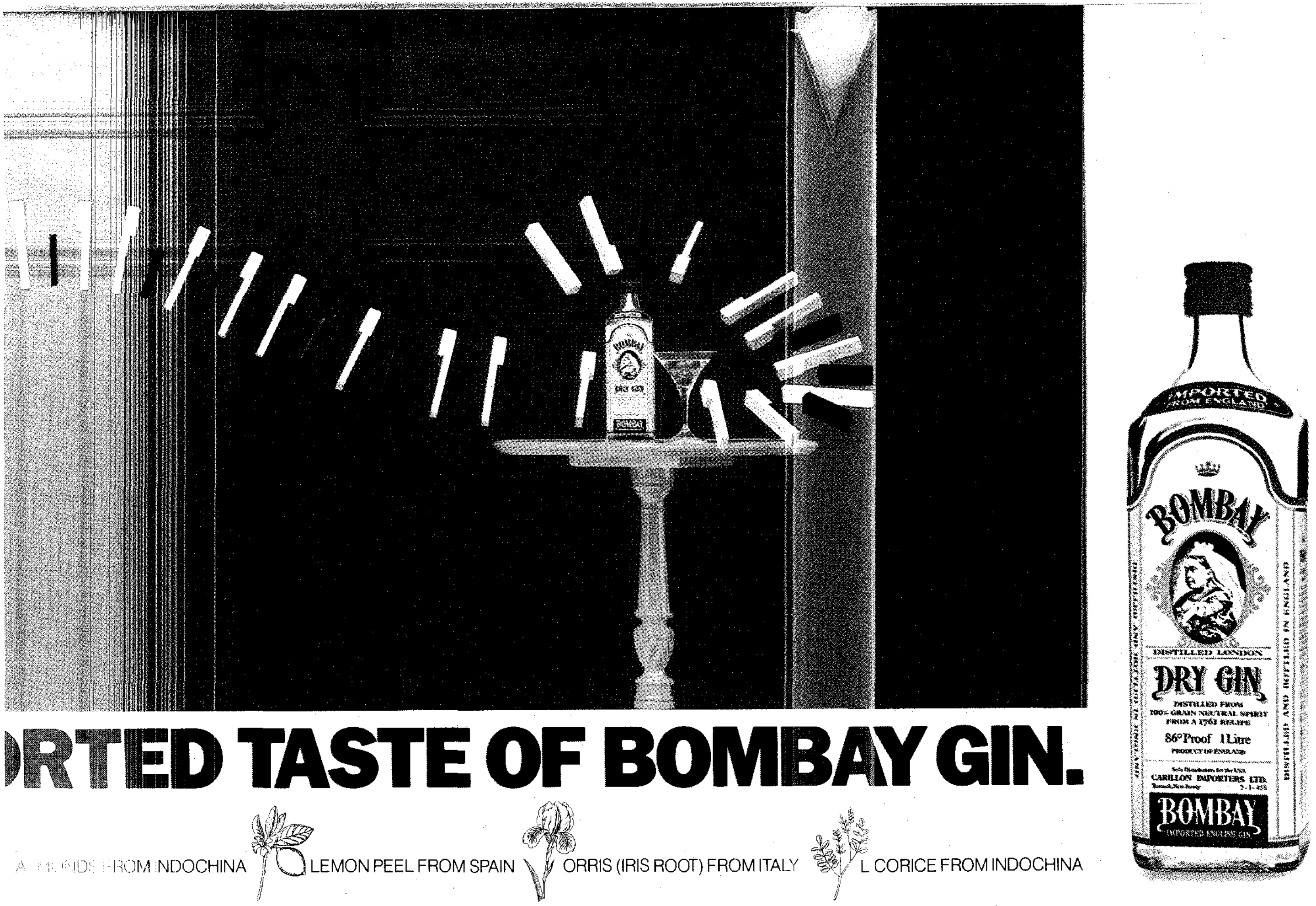
As S&B have often said, the reason they are so adept at pleasing the audience is that they *are* the audience. They practice a kind of demagoguery in reverse—they give the audience what it wants, and that becomes the only thing *they* want. Unlike Stallone, who stumbled with *Cobra* and bombed out with *Over the Top,* Simpson and Bruckheimer don't seem to have insulted moviegoers yet. But how much farther can people be pushed? *Bev Hills Cop II* is a slovenly, crude, and nasty movie. When Eddie Murphy is the star of a picture, people want to see it so badly that they may lose their capacity to get insulted.

Critics can't slow the success of this sort of movie. Dreaming, or sloshed, a critic might imagine himself and his colleagues as powerful—as unacknowledged framers of the Law, sinewy wise men and women descending the Hollywood hills with engraved tablets: "Thou shalt not see *Ishtar*. Thou shalt see *River's Edge*." But in fact, few people decide what to see on the basis of reviews. Harmetz's harping on the bad notices, as if to imply that *Cop II* is a success despite the critics, is misleading and beside the point: Critics have never determined the box-office fate of big-star, heavily promoted movies. Their function is quite different and, in commercial terms, much more modest. Critics enlarge the buzz of opinion that gathers around a new movie. They are makers not of the Law but of Talk. Some of the talk may influence Hollywood people at Oscar time or, more important, keep alive the reputation of a young director, actor, or writer. Apart from that, critics keep score and try to keep certain traditions alive.

If a critic gets depressed when a terrible movie goes through the roof (and *Cop II* is arguably the worst movie ever to become a monster hit), the issue for him is less one of power than of morale. Most people who write about popular culture assume that the audience has both bad and good impulses. It can be reached at a low level, fooled, exploited, but it has a core of common sense and emotional responsiveness, and it rebounds. From Griffith and Chaplin to the Coppola of *The Godfather,* the great popular movie artists have always engaged, and then enlarged, the freest and most generous impulses of the audience—the savvy, the sympathy, the knowledge of how the world works, and ought to work, that are present in almost everyone.

The infamous "common denominator" can be low or high—it doesn't *have* to be low, and certainly not "lowest." Today, when something as broadly conceived and as good as *E.T.* or *Platoon* comes along, a huge audience responds to it. And will in the future. Without believing this at some level, a critic would box himself into a corner, projecting old Bergman movies against the wall.

A critic who believes in the audience doesn't have an easy time acknowledging the popularity of movies like *Beverly Hills Cop II.* Reviewing the audience hardly



RTED TASTE OF BOMBAY GIN.

FROM INDOCHINA LEMON PEEL FROM SPAIN ORRIS (IRIS ROOT) FROM ITALY LICORICE FROM INDOCHINA

seems part of his job; he would certainly prefer thinking of the audience as "us" than as "them." When he thinks of it as "them," he's in the stuffy position of refusing to admit that he, too, may have patches of bad or questionable taste. After all, most everyone who loves movies has some sloppy, or at least easy, part of his soul, a genial province of sensibility. Vincent Canby adores "rude" slapstick comedies, and Richard Schickel has his square-shouldered, cornfield Americanism. Stanley Kauffmann gazes with pleasure into colorless pools of alienation; Pauline Kael gets excited over sexy or bloody movies that she thinks shock people; and David Edelstein has his twisty-headed horror pictures. I'm known as a softie for Moral Seriousness, and Andrew Sarris warms to movies featuring Mature Relationships between Civilized Men and Women. We're all part of the audience for movies, bad ones as well as good.

Rather than risk sounding like elitists, critics find it easier simply to forget the audience and damn the bad movies and the people who make them. They are right to do so, but that's not all there is to say. Stallone makes the movie—the audience makes it a hit.

And the audience making hits may not be as demanding as it once was. All critical judgment is comparative, and today's audiences—especially teenagers, who dominate attendance figures—have been shortchanged of the means of making a comparison. Through no fault of their own, they are cut off from the movie past. With some exceptions (specialized cable stations, a PBS here or there), television stations are not broadcasting vintage American movies as often as they once did. Teenagers can't easily see—as my generation could—the Hollywood studio product of the thirties and forties. When broadcasters discovered that reruns of TV shows and made-for-TV movies earned higher ratings, they abandoned the old movies.

And young moviegoers may have trouble seeing good old films in college either. For the last decade or more, university film societies, denied subsidy and faced with higher rental costs, have stayed afloat by showing *The Sting* more often than *The Magnificent Ambersons*. At the same time, revival houses are closing all over the place, which leaves the local video-rental store as the principal source of the movie past. Some stores stock old movies in a serious way; the majority offer an arbitrary selection of "classics" or "nostalgia" items, mostly relegated to the bottom shelves.

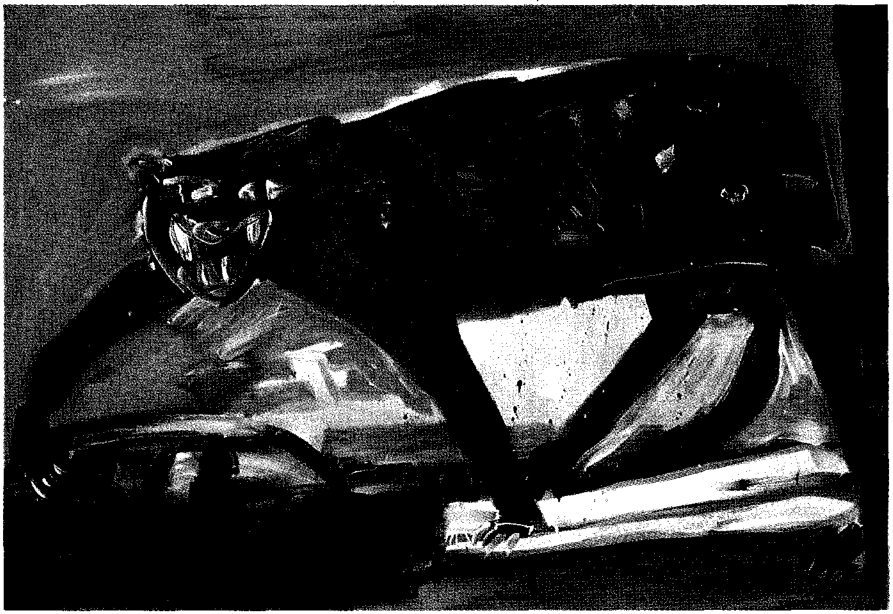
The continuity of movie history, and movie appreciation, has been broken. So an audience that has never seen a Buster Keaton film or an action movie directed by Raoul Walsh or Allan Dwan can't, perhaps, be expected to notice that *Cop II* is a brazen mess. Teenagers aren't offended by the preposterously phony action sequences, in which shots are jammed together without any relation in space. MTV and television commercials have accustomed them to nonstop pounding—to the *impression* of power produced by the bunching of visual shocks and percussive music. Like rock videos, Simpson and Bruckheimer's movies offer hyped-up moods rather than fully worked-out narratives. Unlike videos, they always offer the same mood: "The emotion of triumph," Simpson calls it.

Not even sexual desire interrupts the high-torque adrenaline trip (Eddie Murphy is increasingly sexless). Nothing impedes the rush of winning, an emotion that is perhaps less what the characters feel than what Simpson and Bruckheimer feel in making movies for a huge audience. It's true that Eddie Murphy pushes past social barriers, arguing his way through closed doors (closed to the audience too), but what people really celebrate at movies like *Beverly Hills Cop II* is the excitement of being part of a monster hit. The music, the tempo pull everybody in, and then the audience makes it happen. The movie, like an old disco single, is just a pretext. The movie is nothing. ■

Art/Kay Larson

DIVIDE AND CONQUER

"...Berlin is a city defined by its separateness. MOMA's 'Berlinart 1961–1987' convinces us that much is going on there..."



THE CAT'S MEOW: *K. H. Hödicke's great spotted feline in* Nocturne.

IN 1980, THE FRENCH ARTIST PAUL-Armand Gette took a walk from the Tiergarten to the Kreuzberg section of West Berlin, documenting trees and buildings in an area still scarred by war. His photographs, placed at the entrance to the Museum of Modern Art's **"Berlinart 1961–1987,"** describe the banality of upheaval. There is a heroic pedestal figure stuck on a traffic island, like a fragment of outmoded romantic pageantry; an elegant old house left standing amid weedy fields; a grand public building gutted by the bombs; at the end, a glum new concrete bunker in the international brutalist style.

Berlin is a city defined by its separateness—a living metaphor for states of the soul. When the Wall went up, in August 1961, the enforced isolation brought about a bleakly energetic reconciliation with circumstances. Since then, the city has become less a crossroads for art and culture than a spur station, successful enough lately to send its artists into New York piecemeal. Curator Kynaston McShine's exhibition, much awaited, promised to put the Humpty Dumpty pieces together again. But compared to the languorous dissipations of Vienna, Berlin is hardly the city to inspire historical communion through cappuccino and strudel in the Sculpture Garden. This exhibition is likely to be unnerving for general audiences—who will recognize the city's mood as scarcely changed from the Weimar heyday of Otto Dix and George Grosz—and disappointing for anyone who thought the work might look better together than it does apart.

Berlin is most vividly captured by its painters, who have the advantage of a medium that can suggest the incessant search for sensation, the momentary realization, and the momentary release, of life within the wall of the self. They pursue a disconcertingly superficial thinness, signifying the elusiveness of mood and moment, aiming at an operatic encounter with twilight states of being. The exhibition, given a brief prelude with Leland Rice's photographs of graffiti on the Wall and with Jonathan Borofsky's dream of aggression and breached defenses, leads directly to the likes of K. H. Hödicke's great spotted feline in *Nocturne,* pawing at the presumably terrified occupants of a dark car—not Romulus and Remus's nurturing she-wolf, but a Berliner he-cat, stalking the civilized.

In 1961, two months after construction began on the Wall, the painters Georg Baselitz and Eugen Schönebeck published the first of two *Pandemonium* manifestos, pointing to a new aestheticized self-consciousness. Along with Hödicke and Markus Lüpertz, they lead off MOMA's exhibition as elder statesmen of recent German painting, next to the later generation they inspired: Rainer Fetting, Helmut Middendorf, Salomé. In the early sixties, Schönebeck and Baselitz were producing a grim, earthy expressionism that leaves little to recommend it other than, in Baselitz's case, a smartly schematic and stolid brushwork that makes mincemeat of a perverse set of painted feet from 1963. Hödicke, at the same moment, was turning out pictures of roiling, tumultuous flesh. By the mid-seventies, they had all seen the light. *Against the Light,* in fact, is Hödicke's tour de force, an almost empty picture of burgundy-brown bathers in a pale-salmon glow, a brazenly synthetic sunset at sea.

The Berlin painters had the advantage of exposure to several large international exhibitions in the sixties. Maybe such exemplars as Mark Rothko and Hans Hartung led them to realize that an instantaneous experience—abstract or otherwise—could be achieved through extreme simplification. In any case, there is now a Berlin style, traceable through the cinematic preoccupations of Fetting and Middendorf (and the ferocious sensuality of Elvira Bach, who is strangely absent from this show). Fetting has lately overextended himself and cranked out the fluffy stuff to excess, but his several paintings here are better than the norm. *Van Gogh and Wall V,* presenting the straw-hatted artist splashing the Berlin Wall in yellow—like painting the roses red—becomes a leitmotif for McShine's show, which is ultimately about art's power (or lack of it) to efface the hard realities of politics. What this adds up to is a self-absorbed fantasy about the seductions of the dark side. Middendorf's towering picture of a black bomber against a cobalt sky is a Marvel Comics hallucination about a war he never experienced. The problem with Germanic simplification is the limited range of emotions it has access to: awe, terror, varieties of psychic oppression. In pursuing a claustrophobic superficiality, the Berliners have condemned themselves to cartoon-strip angst.

But Berlin's reputation also rests else-

Painting: Courtesy of Gallery Gmyrek, Düsseldorf.

where, on the city's curious role as a nexus. In the last quarter of a century, an active import program has attracted a stream of international artists—all given their due at MOMA, even though it's not immediately obvious what David Hockney, Richard Hamilton, or Malcolm Morley might have done for Berlin (though Morley's apocalyptic *The Day of the Locust* may have found its emotional source there). More to the point is part-time resident Ed Kienholz, who, with his wife, Nancy Reddin Kienholz, has found the German flea markets particularly congenial. Junk in Berlin carries an awesome historical weight. *The Kitchen Table (No. 1)* includes a photograph of a maiden leading a white horse, and a pair of radios of the type that once broadcast war news, an acrid comment on Germanic dreams and ashen realities.

Any art center of importance also collects a motley crew of artistic temperaments. "Berlinart" includes a full program of indigenous films and performance art. The exhibition itself itemizes the general accumulation of conceptual art all over Europe in those years, though Berlin's containerized politics offered unusual satirical possibilities. There is a roomful of the Dada-derived antics of Fluxus, permeated by jokes that are only half comprehensible. Joseph Beuys makes an appearance, as he did virtually everywhere else. Christo's unfulfilled plan to wrap the Reichstag is offered up. In 1970, in ironic counterpoint to the nearby Berlin Wall, Allan Kaprow and helpers built *A Sweet Wall,* of concrete blocks stuck together with a mortar of bread and jam.

Then there are the Teutonic fantasists, like the Austrian-born Günter Brus, not yet 50, who fled to Berlin after Viennese authorities put him in prison for "insulting Austrian symbols" and who perpetuates the ingrown spirit of the Vienna Symbolists. There are many kinds of artists' books, a very little sculpture, some photo-documentation, and much generally uncategorizable output. The last few rooms return to painting—to such recent arrivals as Dieter Hacker and the fascinating Eva-Maria Schön, whose *Attempts to Get Close to a Leaf* covers a wall in strong naturalist calligraphy. We wonder why there are so few German women artists (we are told they tend to be filmmakers). We leave convinced beyond question that much is going on in Berlin, some of it less than necessary. It would have been more comfortable—but not so advisable—to edit some of it out. The Modern has a reputation for pruning its shows to excess. This one presents a chaotic image, riotous as real life and as discomfiting. (11 West 53rd Street; through September 8. Catalogue: hardcover, $40; paper, $25. Film and performance schedules available at the museum.) ▬

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TURKEY ON A ROLL

"...At Anatolia, two can make a supper of the hot appetizers: crisp zucchini pancakes, crackling rolls of feta-stuffed pastry leaves..."

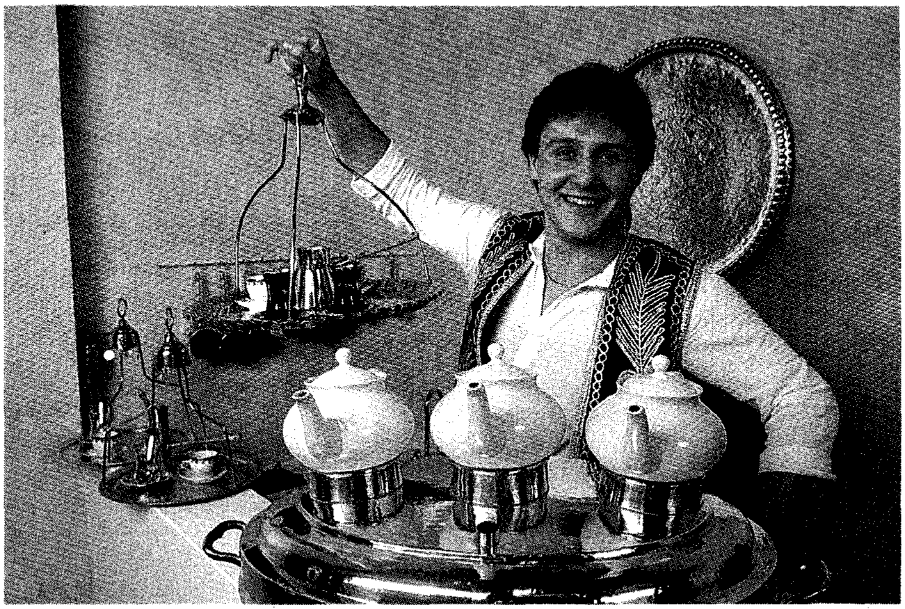
THE PITFALLS ARE STEEPER AND THE PROtocol is staggeringly complex, but the Emerald City still offers fifteen minutes of fame and fortune to almost any aspirant with gumption. At this very moment, the headlights of Manhattan's gravy train are falling on Ugur Kaytmaz and Guray Yuksel. The two Turks came to New York from Izmir just six years ago to study for master's degrees in finance but went to work for the now-defunct Genghis Khan's Bicycle instead. Now, after a stint at Cavaliere, a hitch with the Riese Organization, and a vigil at Blakes in the Concourse of Rockefeller Center, the two (with Kaytmaz's wife and a silent partner) are in their very own **Anatolia,** already enchanting the neighborhood. Their allotted fifteen minutes could stretch on forever.

Remember where Jerry Orbach was dining when he got rubbed out in the movie *F/X*? That lofty narrow space, abandoned by the departed DeMarco, seems an unlikely setting for a wonderful Turkish taverna. The new owners have splurged on a riot of pink, lavender, and lilac in neon, garden chairs, marble, and the varicose veins that now wrap the room's soaring columns. It's an almost anatomical look that's cropping up all over town, here oddly mated with fixtures that look like flying woks and a super sound system. Tonight, it's a Big Chill reverie, "Earth Angel" and "He's So Fine." Last time, it was hot jazz, a bit too loud.

Am I corny to wish it looked a little more thousand-and-one-nights or rustic-villa-on-the-Bosporus? Well, never mind—great Turkish faces and accents evoke romantic fantasies. The young man in gold-scrolled vest and apron trundling inky tea and coffee on a traditional brass tray is more than merely decorative. The passion to please has clearly infected the serving crew. Flag anyone, and instead of a snarl and "that's not my table," you get instant attention.

The food can be utterly wonderful at amazingly gentle prices. These are the flavors that soothed penny-pinchers and adventurers all over town decades ago, before Manhattan was invaded by sushi, Thai, Tex-Mex, and remote regions of China. I remember how we innocents from the Midwest adored the perfumes of the Middle East—the marinated lamb and tangy yogurt, eggplant fragrant as a peach, currants, cumin, and feisty garlic, the too sweet honeyed pastries, and the intensity of dried apricots in exotic ice creams.

It is difficult now to rein in hunger and gluttony when the waiter arrives with a huge tray of cold appetizers, soğuk mezeler. You select the ones you want. Everything looks so beautiful, with flat green parsley providing color, vitamin A, and chlorophyll to beatify garlic-stained mouths. Eggplantophiles will be especially crazed trying to choose between panfried disks, slow-roasted imam bayildi, and grilled eggplant spread (one night it is deliciously smoky, the next time sadly bland). Don't miss scintillating white beans tossed with olives, red onion, and tomato; the classic tomato-onion-cucumber chopped salad; and chilled cucumber soup with detonations of garlic, mint, and dill, adaptable as a sauce to jazz up any listless starters. But the baby-octopus salad is too cooked, sautéed leeks taste steamed and timidly dull, and Circassian chicken shreds hidden in a hillock of walnut paste must be an acquired taste I've not yet acquired.



MR. COFFEE: *Mustafa Gungormus with his eye-opening Turkish teas and coffees.*

Go gentle into the night: The hot mezeler are infinitely more dazzling. Now it's financially prudent to be piggy. The two of you can easily make a supper of just these small plates—hot or cold, priced from $3 to $5.75—shared and traded across the table. Kofte kabob, ground lamb skewered and grilled, is subtle and fine. The "ladies thigh" kofte is more complex, a duo of luscious ground-beef patties laced with cheese, dill, and rice. Three crisp zucchini pancakes ooze feta spiked with dill. And who could have guessed that mere chunks of calf's liver—pink, per our request, with a side of savory red onion—could be so tender and tasty? (The herb here is sumac from Turkey.) Thin leaves of feta-stuffed pastry are rolled tight and deep-fried to crackling perfection, sigara börek on the menu. Batter-dipped mussels may be crisp and irresistible with hints of lemon, garlic, and pistachio... or they may be a bit soggy. Not everyone likes the small Turkish "pizza" with ground beef, arugula, and fresh chopped tomato as much as I do, our waiter warns. He is bright, knowledgeable, clearly a professional. My friends are mad for the soothing "villager's sauté," spinach, ground beef, and rice in tomato sauce, which tastes like toddler food to me—but I can't bear to share the splendid homemade yogurt that comes with it.

Two or three of these with a portion of

Photograph by John S. Abbott.

bulgur pilâv, rich and savory, might fill you up. Then you'll miss what has to be the best $10 entrée in town—tender and juicy lamb shank stewed in a lemony broth with carrots and potatoes, a homey pot-au-feu that could cure you of woes you haven't succumbed to yet. But most all the entrées are equally pleasing and reasonably tagged ($10 to $15.75).

Our quartet of gourmands is quickly falling in love with Anatolia, exclaiming over choice nubbins of quail permeated with the earthiness of grape-leaf wrappers, served alongside a mound of currant-and-nut-studded pilâv. Just-seared grill-smoked chicken breast, lamb chop pink at the core, and a fragrant lamb patty make a near-impeccable mixed grill, and the thyme-rubbed Cornish hen is delicious, plump with its exotic stuffing. Cubes of swordfish are moist and tart from a yogurt-onion-bay-leaf marinade. Even monkfish baked in parchment arrives wreathed in a tapestry of flavors. Our opinionated waiter convinces us not to order the Bosporus shrimp. Friends across the room, navigating without such benevolent bossiness, find it "just all right." The only serious failure is something called "the sultan's bliss," lumpish cubes of lamb parked in a heavenly mash of eggplant. Beg your waiter to bring you a side order of that sublime purée all by itself. *Insist.*

Even the wine list shows caring. It is brief and eclectic, mostly inexpensive, with four wines by the glass. And the Côtes du Rhône, as our waiter observes, does indeed go beautifully with lamb.

Soon the dessert tray appears, with a few familiars: baklava in various guises, not too sweet (the orange-flavored version is especially tempting), rice pudding murky and humble, dense yogurt cake with the texture of congealed library paste, and delicious stuffed apricots. The waiter scarcely blinks as he describes the bizarre custard "with breast of chicken for texture." It comes pale, or caramelized "from the bottom of the pan." Weird as it is in concept, the tremulous pudding has a mild and pleasant taste.

The Turkish coffee can be sweet, very sweet, or bitter, soul-searing sludge. Tea is brewed for an intensity that could uncurl your perm—"six-hour-old Lipton," our tea drinker cries in outrage. Her small gold-striped glass is immediately returned for resuscitation—giving us two chances to enjoy the costumed coffee waiter close up.

There's no way two sane human beings can discover the full measure of Anatolia's joys in just one visit. That's why charmed neighbors are already getting the habit.

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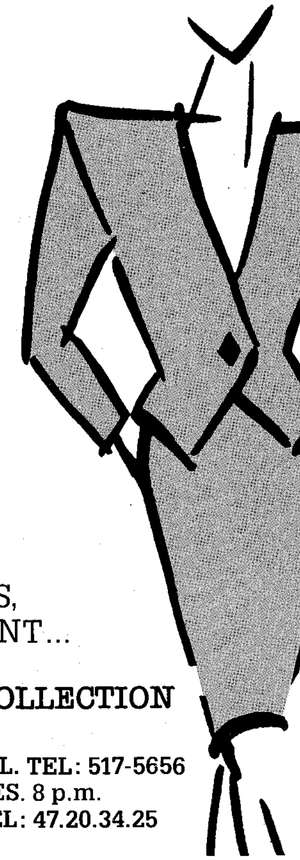

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BY LEONORE FLEISCHER

LITTLE STUFF

CHILDREN'S CLOTHES (SIZES NEWBORN–14; most sizes 3 months–8) and accessories are now 50 percent off (not all styles in all sizes). Belles Annes, Dan Jean, and Flapdoodles cotton shorts (sizes 18 months–14), now $5–$15; Carole Amper white hand-embroidered cotton dresses, now $11.50–$12.50; Absorba, Chelsey Blake, Malina, Nicole Olivier, Pink Drak, and Wibbies boys' and girls' bathing suits (sizes 12 months–10), now $8.50–$24; Basic Elements boys' cabana sets (sizes 2–8), now $21; Aloha Kids, Basic Elements, Bon Bon, Dan Jean, and Fulltime pants (sizes 18 months–8), now $10–$30; Enrico Coveri, Primigi, Sporto, and Creation Stummer shoes, including canvas shoes, sneakers, and jellies (sizes 2–12), now $9–$21; and much more. Stuffed animals, were $20–$40, now $10; were $19 or less, now 50 percent off. A.E., M.C., V. accepted; no checks; all sales final. *Kids, Kids, Kids, 436 Sixth Ave., near 10th St. (533-3523); Mon.–Wed. and Fri. 11 a.m.–6:30 p.m., Thurs. till 7 p.m., and Sat. till 6 p.m.; through 6/27.*

BED DRESSED

THE BED LINENS ON SALE HERE, OF COTton or linen, are handmade or hand-detailed. Made in China and designed by K. Catherine Diddèl, they include samples and discontinued or slightly imperfect pieces (embroidered shams, retail if perfect $72–$96, here $46–$72). Embroidered pillows, retail $36–$70, here $25–$50; duvet covers, retail $290–$480, here $203–$336; bed and blanket covers, retail $240–$410, here $168–$287; decorative pillows (some hand-painted), retail $60, here $15; cushions made of Chinese silk carpets, retail $1,200–$1,500, here $300–$600; hand-painted wood picture frames and boxes, retail $30 and $40, respectively, here $12 and $15; and much more. Cash only; all sales final. *Twin Panda, 420 Madison Ave., near 49th St., Room 804 (751-2850); Mon.–Sat. 10 a.m.–7 p.m.; 6/17–26 only.*

DESIGNING WAYS

HERE ARE CLOTHES FOR WOMEN (SIZES 4–14) from two designers at attractive prices. From Maeve Carr, natural-and-black or indigo-and-black textured-linen separates: cardigan jackets, retail $150, here $38; full skirts, retail $130, here $30; slim skirts, retail $120, here $25; pants (sizes 12 and 14 only), retail $100, here $28. Same styles (except for cardigan jacket) in cotton-and-rayon sateen, including trench-style jackets, retail $150, here $38. Also from Maeve Carr: solid-color Irish-linen blouses, retail $65, here $20; black or white rayon pajama sets, retail $150, here $35; straw or felt hats, retail $100–$150, here $10. From Bushwacker USA, in lamb suede: long full skirts, retail $500, here $170; elastic-waist pants, retail $245, here $120; long-sleeved T-shirts, retail $300, here $120; side-buttoned full skirts, retail $400, here $160. Also, black or distressed brown leather or tan, brown, black, or burgundy suede miniskirts, retail $250, here $90; cotton-denim, -twill, or -chambray skirts, retail $72, here $15–$20; cotton-twill or -denim shorts and pants, retail $38–$50, here $15–$20; cotton-denim shirts, retail $45, here $15; washed-cotton-poplin pants and skirts, retail $39–$42, here $14; cotton boxer shorts, retail $36, here $8. Checks accepted; no credit cards; all sales final. *Maeve Carr, 241 West 36th St., fifteenth floor (714-9140); Wed. and Thurs. noon–8 p.m.; 6/17 and 18 only.*

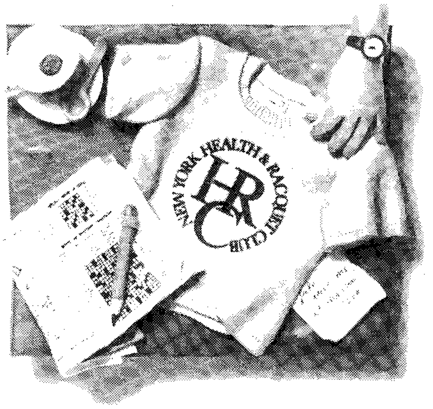
DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

WALK *THIS* WAY

FASHIONABLE ITALIAN SHOES IN women's sizes 5½–10 B and 7½–9 AA are reduced 30–50 percent here. Black or white patent-leather halter-back or red, black, or white patent-leather sling-back wedges, were $200, now $135; teal, fuchsia, lavender, or bone notched-heel shoes, were $205, now $100; pearl-gray-kid-and-taupe-snakeskin mid-heel sling-backs, were $235, now $165; kidskin or snakeskin D'Orsay mid-heel pumps, were $205 and $265, respectively, now $145 and $185; crocodile mid-heel sling-backs, were $490, now $345; linen-snakeskin-and-leather spectators, were $235, now $120; leather pumps with contrasting snakeskin insert, were $265, now $185. A.E., M.C., V., checks accepted; all sales final. *Walter Steiger, 739 Madison Ave., near 65th St. (570-1212); Mon.–Sat. 10 a.m.–6 p.m.; while stock lasts.*

LES PETITES

WOMEN'S DESIGNS IN PETITE SIZES 0–8 are on sale here. Silk or linen blouses, separates, and suits, were $170–$300, now $120–$210; linen or polyester-and-silk or -cotton separates, were $52–$90, now $36.40–$63; Adrienne Vittadini cot-



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ton-knit black skirts and print tops, were $178–$210, now $124.60–$147; Nancy Johnson, Chetta B., and Eklektic dresses, were $100–$260, now $70–$208; Flora Kung dresses, were $150–$300, now $120–$240; sweaters, were $65–$90, now $32.50–$63; jumpsuits, were $79–$150, now $55.30–$105; also, raincoats and more. A.E., D.C., M.C., V., checks accepted; all sales final. *Petite Pleasures, 1192 Madison Ave., near 87th St. (369-3437); Mon.–Fri. 10:30 a.m.–6:30 p.m. and Sat. till 6 p.m.; through 6/27.*

SAFEKEEPING

DENTED OR DISCONTINUED SAFES, fully warranted, are now below this discounter's usual prices. Star one-hour-rated fireproof safes (inside dimensions, 8½ by 14 by 10 in.; 117 lbs.), were $289, now $205; Gardall one-hour-rated fireproof safes (inside dimensions, 21 by 14¾ by 18¼ in.; 185 lbs.), were $350, now $250; Gardall fire-and-burglary combination safes (inside dimensions, 11½ by 12½ by 13 in.; 345 lbs.), were $600, now $475; and more. Duplicate keys, including Dom, Fichet, and Medeco, now 30 percent off. Central Station alarm systems installed during sale come with three months' free monitoring (usually $40 a month commercial, $25 a month residential). Also, Baldwin and Omnia decorative hardware, now 20 percent off. A.E., M.C., V., checks accepted; exchanges possible. *American Security Systems, 11 East 20th St. (533-0801); Mon.–Fri. 8:30 a.m.–5 p.m.; through 7/20.*

FANCY BAGS

LEATHER OR CANVAS HANDBAGS, MANY with pony and/or snake, are 50 percent off wholesale here. Fur-and-snake-trimmed cowhide bags, retail $70, here $18; suede-lined snake-appliquéd "crocodile" clutches with shoulder strap, retail $180, here $45; canvas hunting bag with leather, pony, and snake appliqués, retail $240, here $75; drawstring pony-and-snake-trimmed canvas bags, retail $240, here $60; synthetic-leather bags with "antique" buttons, retail $180, here $45; canvas feed bags with leather trim and strap, retail $80, here $20; pony-and-snake-trimmed white "reptile" shoulder bags, retail $124, here $40; snake-appliquéd denim-blue leather bags, retail $200, here $50. Checks accepted; no credit cards; all sales final. *Furst & Mooney, 347 Fifth Ave., near 34th St., Room 406 (213-0260); Wed.–Fri. noon–6 p.m.; 6/17–19 only.* ■

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A Complete Entertainment Guide for Seven Days Beginning

JUNE 17

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. west of Sixth Ave. (431-1590). #1—Through 6/23: *Chile: Hasta Cuando?; Painted Landscapes of the Times.* #2—Through 7/30: "Kino Presents." 6/17: *The Birth of a Nation; Broken Blossoms.* 6/18–20: *Rebecca; Spellbound.* 6/21–22: *Whoever Tells the Truth Shall Die; Oedipus Rex;* 6/22 only: *Hawks and Sparrows.* 6/23: *The Horse; The Wall.*

2. THALIA SOHO—Vandam St. west of Sixth Ave. (675-0498). 6/17: "The Films of Elia Kazan": *Splendor in the Grass; The Last Tycoon.* 6/18: *Blood Simple; Gumshoe.* 6/19–20: *Harold and Maude; Shampoo.* 6/21: *Play It Again, Sam; The Purple Rose of Cairo.* 6/22: *Hamlet* (1948). 6/23: *Judex; Modesty Blaise.*

3. ESSEX—Grand St. at Essex. St. (982-4455). Through 6/18: *Platoon; Malone.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). #1—*The Puppetoon Movie.* #2—Through 6/18: *Salvation!*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Dances Sacred and Profane.* #2—Through 6/18: *River's Edge.* Opening 6/19: *Roxanne.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). Through 6/18: *Gothic.* Beg. 6/19: *River's Edge.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Million Dollar Mystery.* #2—*The Witches of Eastwick.* #3—*Predator.*

8. THEATRE 80—St. Marks Pl. west of First Ave. (254-7400). 6/17: *Lust for Life; The Agony and the Ecstasy.* 6/18: *It Should Happen to You; The Whole Town's Talking.* 6/19–20: *The Blue Gardenia; The Woman in the Window.* 6/21–22: *Hiroshima, Mon Amour; Muriel.* 6/23: *Laura; Night and the City.*

9. CINEMA VILLAGE—12th St. east of Fifth Ave. (924-3363). 6/17–18: *Baby, It's You; Smooth Talk.* 6/19–20: *Otello; Brother Sun, Sister Moon.* 6/21: *1900.* 6/22–23: *Mixed Blood; Doña Herlinda and Her Son.*

10. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Ishtar.* #2—*Personal Services.*

11. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Hollywood Shuffle.* #2—*My Life as a Dog.* #3—*Swimming to Cambodia.* #4—*Law of Desire.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—Through 6/18: *Platoon; The Chipmunk Adventure.* Opening 6/19: *Benji the Hunted.* #2—*The Secret of My Success; Rumpelstiltskin.* #3—*The Believers.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *The Witches of Eastwick.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *The Believers.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1 and #3—*The Untouchables.* #2—*Beverly Hills Cop II.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). Through 6/18: *Ishtar.* Opening 6/19: *Roxanne.*

42nd–60th Streets

30. WARNER TWIN—Seventh Ave. bet. 42nd–43rd Sts. (764-6760). #1—*Predator.* #2—Opens 6/26.

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*The Believers.* #2—*Predator.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway (869-8340). *Beverly Hills Cop II.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*The Witches of Eastwick.* #2—*Million Dollar Mystery.* #3—*Lethal Weapon.* #4—*The Secret of My Success.* #5—*The Gate.* #6—*Angel Heart.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408). *The Untouchables.*

35. MOVIELAND—Broadway at 47th St. (757-8320). *Harry and the Hendersons.*

36. EMBASSY 2, 3—Seventh Ave. bet. 47th–48th Sts. (730-7262). *The Untouchables.* **EMBASSY 4**—Through 6/18: *Hollywood Shuffle.* Opening 6/19: *Benji the Hunted.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Platoon.* #2—Through 6/18: *The Messenger.* Beg. 6/19 (tent.): *Lethal Weapon.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). Through 6/16: *The Chipmunk Adventure.* Opening 6/17: *Benji the Hunted.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). Through 6/17: *Ishtar.* Theater closed 6/18. Opening 6/19: *Roxanne.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). Through 6/18: *Gothic.* Opening 6/19: *Benji the Hunted.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). Opening 6/19: *Withnail and I.* **CARNEGIE SCREENING ROOM**—(757-2131). Opens 6/26.

44. SUTTON—57th St. east of Third Ave. (759-1411). *Ishtar.*

45. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Sweet Lorraine.*

46. NEW CARNEGIE—57th St. east of Broadway (582-4582). *Personal Services.*

47. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Predator.*

48. PLAZA—58th St. east of Madison Ave. (355-3320). *Devil in the Flesh.*

49. PARIS—58th St. west of Fifth Ave. (688-2013). *L'Année des Méduses.*

50. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Radio Days.*

51. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Beverly Hills Cop II.* #2—*The Believers.*

52. BARONET—Third Ave. at 59th St. (355-1663). *River's Edge.* **CORONET**—Through 6/17: *Summer Heat.* Theater closed 6/18. Opening 6/19: *Roxanne.*

53. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Raising Arizona.*

54. CINEMA I—Third Ave. at 60th St. (753-6022). *Burke & Wills.* **CINEMA II**—(753-0774). Through 6/18: *Personal Services.* Opening 6/19: *Summer Night.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Million Dollar Mystery.* #2—(832-2720). *The Stepfather.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Witches of Eastwick.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Harry and the Hendersons.* #2—*The Untouchables.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Amazing Grace and Chuck.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Gardens of Stone.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Million Dollar Mystery.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Predator.* #2—Through 6/18: *Predator.* Opening 6/19: *Benji the Hunted.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*Beverly Hills Cop II.* #2—*The Believers.*

68. CINEPLEX ODEON 86TH STREET TWIN—86th St. at Lexington Ave. (289-8900). #1 and #2—*The Untouchables.*

69. COSMO—116th St. nr. Lexington Ave. (534-0330). *Predator.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Gardens of Stone.* Theater closed 6/18.

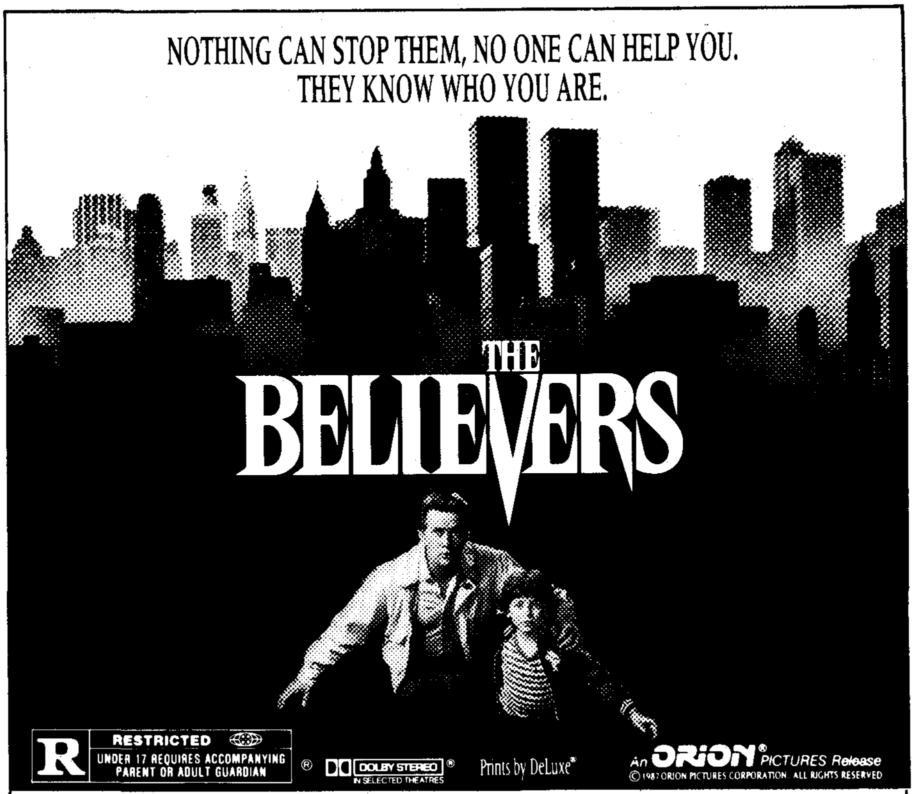
81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Prick Up Your Ears.* #2—*My Life as a Dog.* #3—*Rosa Luxemburg.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Tampopo.* #2—*Swimming to Cambodia.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). Through 6/20: "The Films of James Stewart." 6/16–17: *The Naked Spur; The Man From Laramie.* 6/18–20: *Harvey; It's a Wonderful Life.* 6/21–8/8: "Three Beauties: Jean Harlow, Vivien Leigh, Marilyn Monroe." 6/21–7/4: Jean Harlow. 6/21–23: *Dinner at Eight; Bombshell.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Predator.* #2—Through 6/18: *Predator.* Opening 6/19: *Benji the Hunted.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*The Witches of Eastwick.* #2 and



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#6—*The Untouchables.* #3—*Harry and the Hendersons.* #4—*Beverly Hills Cop II.* #5—*The Believers.*

87. METRO—Broadway bet. 99th–100th Sts. (222-1200). #1—*River's Edge.* #2—*Hollywood Shuffle.*

89. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*The Untouchables.* #2—*Predator.* #3—*The Believers.* #4—*Beverly Hills Cop II.* #5—*Million Dollar Mystery.* #6—*The Witches of Eastwick.*

90. NOVA—Broadway nr. 147th St. (862-5728). *Predator.*

91. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—Through 6/18: *Munchies; The Chipmunk Adventure.* Opening 6/19: *Benji the Hunted.* #2—*Predator.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax:** $3.25; senior citizens $3; children $1.50: *On the Wing; Nomads of the Deep* and *Skyward;* and *The Dream Is Alive:* Daily screenings; call for schedule. Triple features: $4.75/$4.50/$3: Fri.–Sat. at 6 and 7:30.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. (787-2755). Donation $2.50; senior citizens $1; free popcorn. 6/17 at 7:30: *Ellery Queen, Master Detective* (1940), dir. Kurt Newmann, with Ralph Bellamy.

CLOCKTOWER—108 Leonard St. (233-1096). Free. "Works by Women." 6/17 at 8: *Permanent Wave* (1986), by Christine Choy, and *Greed—Pay to Play* (1986), by Bette Gordon.

FILMS CHARAS—El Bohio Community and Cultural Center, 605 E. 9th St. (982-0627). $2.50. 6/23 at 8: *Blood Wedding* (Spain, 1982), dir. Carlos Saura, with Antonio Gades, and *A Study in Choreography for Camera* (1945), by Maya Deren.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50; Tue.–Wed. at 12:30, 3:15, 6, and 8:45. 6/16–17: *Le Baron fantôme* (France, 1943), dir. Serge de Poligny, with Jean Cocteau. 6/23–24: *Police* (France, 1985), dir. Maurice Pialat, with Gérard Depardieu.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 6/21: Tue. noon–8, Wed.–Fri. noon–5, Sat.–Sun. 11 a.m.–6, continuous: "Video-Feature": *The Looking Glass* (1981), *Information Withheld* (1981), *Shifters* (1984), and *J. S. Bach* (1986), all by Juan Downey, as part of the series *The Thinking Eye.*

JAPAN SOCIETY—333 E. 47th St. (752-3015). $5; senior citizens and students $4. Through 6/26: "Japanese Literature on Screen." 6/19 at 6:30: Lecture by John Gillespie; at 7:30: *The Face of Another* (Japan, 1966), dir. Hiroshi Teshigahara.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888; -1889). Free with museum admission. National Jewish Archive of Broadcasting: 6/21 at 12:30, 1:30, and 2:30: "American Nazis," from *Lou Grant* (1983).

LATE SHOW FILM SERIES—62 E. 4th St. (473-1167). $5. 6/19–20: "Psychotronic Weekend," with Michael Weldon, author of *The Psychotronic Encyclopedia of Film.* 6/19: "Bad Girls": at 8: *Pickup* (1951), dir. Hugo Haas; at 10: *One Girl's Confession* (1953), dir. Hugo Haas. 6/20: "Vincent Price": at 8: *Confessions of an Opium Eater* (1962), dir. Albert Zugsmith; at 10: *The Last Man on Earth* (1964), dir. Sidney Salkow.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). "*60 Minutes:* Creating a Tradition": adm. $10: 6/18 at 12:30: Seminar with Don Hewitt, Harry Reasoner, and Andy Rooney. Free with museum admission: Wed.–Sat. noon–5, Tue. noon–8: Through 8/1: "Columbia Pictures Television: The Studio and the Creative Process." Through 7/23: Tue.–Sat. at 12:30 and 2:45, Tue. at 5:30: *Peter Pan* (1960), with Mary Martin.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 6/23: "25 Years of James Bond: Gift of Albert R. Broccoli." 6/18 at 2:30: *Live and Let Die* (1973), dir. Guy Hamilton; at 6: *On Her Majesty's Secret Service* (1969), dir. Peter Hunt, with George Lazenby. 6/19 at 2:30: *The Spy Who Loved Me* (1977), dir. Lewis Gilbert, with Roger Moore; at 6: *Moonraker* (1979), dir. Lewis Gilbert, with Roger Moore. 6/20 at 2: (See 6/19 at 6); at 5: (See 6/19 at 2:30). 6/21 at 2: *For Your Eyes Only* (1981), dir. John Glen, with Roger Moore; at 5: *A View to a Kill* (1985), dir. John Glen, with Roger Moore. 6/22 at 2:30: (See 6/21 at 5); at 6: *Octopussy* (1983), dir. John Glen, with Roger Moore. 6/23 at 2:30: (See 6/22 at 6); at 6: (See 6/21 at 2). **Titus Theater 2:** Through 9/5: "Berlinart: 20 Films." 6/18 at 6:30, 6/20 at 4: *Dear Mother, I Am Well* (1971), dir. Christian Ziewer. 6/22 at 6:30: "Cine-probe": Short films in Super 8 (1983–85) by Michael Brinntrup of Berlin, including *Orpheus, Handfest,* and *Testamento Memori;* Brinntrup present.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 6/16–17 at 8, 6/19–20 at 10, 6/21 at 9: *'Round Midnight* (1986), dir. Bertrand Tavernier. 6/16–17 at 10:30, 6/18 at 10: *Something Wild* (1986), dir. Jonathan Demme. 6/18 at 8 ($6): *Flesh and the Devil* (1927, silent, live piano accompaniment), dir. Clarence Brown, with Greta Garbo and John Gilbert. 6/19–20 at 8, 6/21 at 7, 6/22 at 8: *Man Facing Southeast* (Argentina, 1986), dir. Eliseo Subiela. 6/23–24 at 8 and 10:15: *Comic Magazine* (Japan, 1986), dir. Yojiro Takita.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Free with museum admission; children free. Through 7/15: Tue.–Sun. at 2:30: *The Jackie Robinson Story* (1950), dir. Alfred E. Green, with Robinson and Ruby Dee.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. (741-7650). Free; captioned for the hearing-impaired. 6/20 at 1:30: *The Sunshine Boys* (1975), dir. Herbert Ross, with Walter Matthau and George Burns.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 7/2: Tue.–Sun. at 5:50, 7, and, 6/16–18 only, at 8:15, Sat.–Sun. at 4:30: *Andy Warhol* (1973), dir. Lana Jokel; 6/16–18 at 9:30: *My Life for Zarah Leander* (1986), dir. Christian Blackwood, and *To New Shores* (West Germany, 1937), dir. Douglas Sirk, with Zarah Leander. 6/19–7/2: Tue.–Sun. at 8:20 and 10: *A Virus Knows No Morals* (West Germany, 1986), dir. and with Rosa von Praunheim. Through 6/28: "Public Service" (free): Sat.–Sun. at 2: *Chuck Solomon: Coming of Age* (1986), dir. Marc Huestis and Wendy Dallas.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Through 6/26: "Sculptors on Film." 6/20 at 2: *Harry Bertoia's Sculpture* (1964), and *If Brains Were Dynamite You Wouldn't Have Enough to Blow Your Nose* (1976), dir. Peter Bors.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. Through 7/2: "1987 Biennial Exhibition—Films and Videotapes." Films: Tue. at 2, Wed.–Sat. at noon, Sun. at 1: 6/14–18: *The Family Album* (1986), by Alan Berliner, and *Object Conversation* (1985), by Paul Glabicki; 6/19–23: *The Dream Screen* (1986), by Stephanie Beroes, and *Optic Nerve* (1985), by Barbara Hammer. Video: 6/16 at 4 and 6:30, 6/17–18 at 2:30: *The Amazing Voyage of Gustave Flaubert and Raymond Roussel* (1986), by Steve Fagin; 6/19–20 at 2:30 and 3:30, 6/21 at 3:30 and 4:30, 6/23 at 4, 5, and 6:30: *My Mother Married Wilbur Stump* (1985), by Skip Sweeney, and *Joan Does Dynasty* (1986), by Joan Braderman. **Philip Morris branch, Park Ave. at 42nd St.** (878-2550). Free. "The Viewer as Voyeur." 6/23 at 12:30: *Film About a Woman Who . . .* (1974), by Yvonne Rainer.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. (427-6000; Y-Charge: 996-1100). $8. 6/18–7/16: "Seven Deadly Sins Film Festival." 6/18 at 8: "Greed": *Greed* (1924, silent, live piano accompaniment), dir. Erich von Stroheim; discussion.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Predator.* #2—*Beverly Hills Cop II.* #3—*Harry and the Hendersons.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*The Secret of My Success.* #2—*The Witches of Eastwick.* #3—*Beverly Hills Cop II.* #4—*Harry and the Hendersons.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*The Untouchables.* #2—*Beverly Hills Cop II.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Predator.* #2—*Beverly Hills Cop II.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *Beverly Hills Cop II.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Million Dollar Mystery.* #2—*The Witches of Eastwick.* #3—*Predator.* #4—*Beverly Hills Cop II.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Predator.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Harry and the Hendersons.* #2—*The Untouchables.* #3—*The Believers.* #4—*Beverly Hills Cop II.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*The Untouchables.* #2—Through 6/18: *The Gate.* Beg. 6/19: *Benji the Hunted.* #3—*Million Dollar Mystery.* #4—*Predator.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*The Witches of Eastwick.* #2—*Harry and the Hendersons.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*The Witches of Eastwick.* #2—*Predator.* #3—*Million Dollar Mystery.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*The Untouchables; The Chipmunk Adventure.* #2—Through 6/18: *The Secret of My Success.* Beg. 6/19: *Roxanne.* #3—*Predator.* #4—*Million Dollar Mystery.* #5—*The Untouchables.* #6—*The Witches of Eastwick.* #7—*The Believers.* #8—*Harry and the Hendersons.* #9—*Hollywood Shuffle.* #10 and #11—*Beverly Hills Cop II.* #12—*Ernest Goes to Camp.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*The Untouchables.* #2—*The Believers.* #3—*Million Dollar Mystery.* #4—Through 6/18: *Ishtar.* Beg. 6/19: *Roxanne.* #5—*Lethal Weapon; The Chipmunk Adventure.* #6—*Ernest Goes to Camp.* #7—*River's Edge.*

201. AVENUE U—Ave. U at E. 16th St. (645-3800). Through 6/18: *Sweet Lorraine.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—Through 6/18: *The Second Victory.* Beg. 6/19 (tent.): *Platoon.* #2—*Million Dollar Mystery.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—Through 6/18: *Million Dollar Mystery.* Beg. 6/19: *Benji the Hunted.* #2—*The Witches of Eastwick.* #3—*The Untouchables.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Sweet Lorraine.* #2—*River's Edge.* #3—*Personal Services.* #4—*The Chipmunk Adventure.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*The Witches of Eastwick.* #2—*Beverly Hills Cop II.* #3—*The Untouchables.* #4—*Million Dollar Mystery.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Beverly Hills Cop II.* #2—*The Untouchables.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Predator.* #2—*The Witches of Eastwick.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*The Witches of Eastwick.* #2—*Harry and the Hendersons.* #3—*Beverly Hills Cop II.* #4—*The Gate.* #5—Through 6/18: *The Secret of My Success; Morgan Stewart's Coming Home.* Beg. 6/19: *Benji the Hunted.*

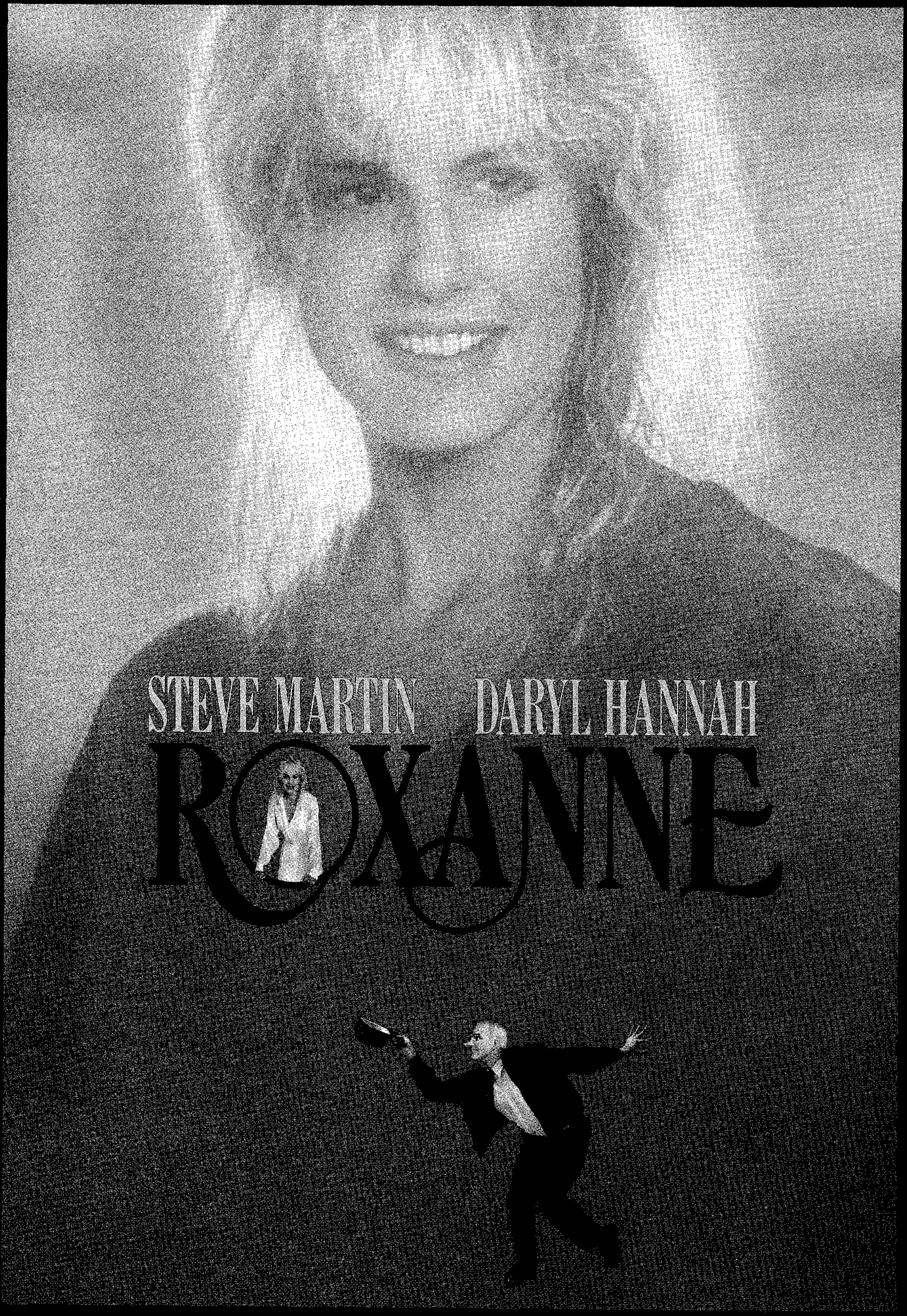
211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Beverly Hills Cop II.* #2—*Predator.* #3—Through 6/18: *Beverly Hills Cop II.* Beg. 6/19: *Benji the Hunted.* #4—*Harry and the Hendersons.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*Harry and the Hendersons.* #2—*Beverly Hills Cop II.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*The Gate.* #2—*Lethal Weapon; The Chipmunk Adventure.* #3—*Million Dollar Mystery.* #4—*Predator.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*The Believers.* #2—Through 6/18: *The Secret of My Success.* Beg. 6/19: *Benji the Hunted.* #3—Through 6/18: *Ernest Goes to Camp.* Beg. 6/19: *Roxanne.* #4—*The Untouchables.* #5—*The Witches of Eastwick.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Beverly Hills Cop II.* #2—*Harry and the Hendersons.*



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OPENS JUNE 19 AT SELECT THEATRES.

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Beverly Hills Cop II.* #2—*The Believers.* #3—*Harry and the Hendersons.* #4—*The Untouchables.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Untouchables.* #2—*Beverly Hills Cop II.* #3—*Harry and the Hendersons.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*The Witches of Eastwick.* #2—*Predator.* #3—Through 6/18: *Sweet Lorraine.* Beg. 6/19: *Platoon.* #4—*Project X.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1 and #2—*The Witches of Eastwick.* #3—*Beverly Hills Cop II.* #4—*Predator.* #5 and #6—*The Untouchables.* #7—*Harry and the Hendersons.* #8—*Million Dollar Mystery.* #9—Through 6/18: *Million Dollar Mystery.* Beg. 6/19: *Roxanne.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Million Dollar Mystery.* #2—*The Witches of Eastwick.* #3—*The Believers.* #4—*The Untouchables.* #5—*Beverly Hills Cop II.* #6—Through 6/18: *Harry and the Hendersons.* Beg. 6/19: *Roxanne.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*The Believers.* #2—Through 6/18: *Harry and the Hendersons.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Harry and the Hendersons.* #2—*Beverly Hills Cop II.* #3—*The Believers.* #4—*The Witches of Eastwick.* #5—*Predator.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—*Million Dollar Mystery.* #2—Through 6/18: *Platoon.* Beg. 6/19: *Roxanne.* #3—Through 6/18: *Tin Men.* Beg. 6/19: *Benji the Hunted.* #4—*The Believers.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Beverly Hills Cop II.* #2—*The Witches of Eastwick.* #3—*Predator.* #4—*The Untouchables.* #5—*Million Dollar Mystery.* #6—Through 6/18: *Munchies.* Beg. 6/19: *Benji the Hunted.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*The Untouchables.* #2—*The Witches of Eastwick.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Million Dollar Mystery.* #2—*Harry and the Hendersons.* #3—*Personal Services.* #4—Through 6/18: *Sweet Lorraine.* Beg. 6/19: *Roxanne.*

303. CORONA—PLAZA—(639-7722). *The Believers; Malone.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Harry and the Hendersons.* #2—*The Believers.* #3—*Million Dollar Mystery.* #4—Through 6/18: *Ishtar.* Beg. 6/19: *Roxanne.* #5—*The Secret of My Success.* #6—*Predator.* #7—Through 6/18: *Tin Men.* Beg. 6/19: *Benji the Hunted.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Beverly Hills Cop II.* #2—*Harry and the Hendersons.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Beverly Hills Cop II.* #2 and #3—*Predator.* #4—Through 6/18: *Munchies.* Beg. 6/19: *Benji the Hunted.*

307. FLUSHING—UTOPIA—(454-2323). #1—*The Untouchables.* #2—*Harry and the Hendersons.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*The Secret of My Success.* #2—*Project X; Black Widow.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 6/18: *Ishtar.* Beg. 6/19: *Roxanne.* #2—*Personal Services.* #3—*Million Dollar Mystery.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Sweet Lorraine.* #2—Through 6/18: *River's Edge.* Beg. 6/19: *Benji the Hunted.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *The Untouchables.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Predator.* #2—*The Witches of Eastwick.* #3—*The Believers.* #4—*The Gate; The Chipmunk Adventure.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—Through 6/18: *Sweet Lorraine.* Beg. 6/19: *Benji the Hunted.* #2—*Predator.* #3—*The Believers.* #4—Through 6/18: *Million Dollar Mystery.* Beg. 6/19: *Roxanne.* #5—*Harry and the Hendersons.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Beverly Hills Cop II.* #2—*Raising Arizona.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*The Witches of Eastwick.* #2—*The Untouchables.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Harry and the Hendersons.* #2—*Million Dollar Mystery.* #3—*Predator.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Beverly Hills Cop II.* #2—Through 6/18: *Sweet Lorraine.* Beg. 6/19: *Benji the Hunted.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Beverly Hills Cop II.* #2—*Predator.* #3—*The Witches of Eastwick.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—Through 6/18: *Ernest Goes to Camp; Ruthless People.* #2—*The Believers.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*The Untouchables.* #2—*Million Dollar Mystery.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Harry and the Hendersons.* #2—*The Believers.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—Through 6/18: *"Crocodile" Dundee.* #2—Beg. 6/19: *Benji the Hunted.*

401. NEW DORP—HYLAN—(351-6601). #1—*Beverly Hills Cop II.* #2—*The Untouchables.*

402. NEW DORP—LANE—(351-2110). *The Believers.*

403. NEW DORP—RAE—(979-0444). #1—Through 6/18: *Lethal Weapon.* #2—Through 6/18: *Platoon.* #3—Through 6/18: *The Secret of My Success.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Harry and the Hendersons.* #2—*Predator.*

405. NEW SPRINGVILLE—ISLAND—(761-6666). #1—*Beverly Hills Cop II.* #2—*The Witches of Eastwick.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—Through 6/18: *The Secret of My Success.* Beg. 6/19: *Roxanne.* #2—*The Believers.*

501. BELLMORE—MOVIES—(783-7200). Through 6/18: *The Secret of My Success.* Beg. 6/19: *River's Edge.*

502. BETHPAGE—MID-ISLAND—(796-7500). Program unavailable.

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*The Witches of Eastwick.* #2—*Predator.* #3—*Million Dollar Mystery.* #4—Through 6/18: *Ishtar.* Beg. 6/19: *Roxanne.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*The Untouchables.* #2—*Predator.* #3—*Harry and the Hendersons.* #4—Through 6/18: *Ernest Goes to Camp.* Beg. 6/19: *Benji the Hunted.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007) #1—*Beverly Hills Cop II.* #2—*The Untouchables.* #3—Through 6/18: *Beverly Hills Cop II.* Beg. 6/19: *Roxanne.* #4—*Million Dollar Mystery.* #5—*Ishtar.* #6—*Predator.* #7—*Harry and the Hendersons.* #8—*The Believers.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Beverly Hills Cop II.* #2—*The Witches of Eastwick.* #3—*Harry and the Hendersons.*

507. HEWLETT—HEWLETT—(791-6768). Through 6/18: *Raising Arizona.* Beg. 6/19: *Project X.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—Through 6/18: *Ernest Goes to Camp.* Beg. 6/19: *Benji the Hunted.* #2—*Tin Men.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1 and #2—*Beverly Hills Cop II.* #3—*Million Dollar Mystery.* #4—*The Believers.* #5—*The Untouchables.* #6—*Harry and the Hendersons.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Million Dollar Mystery.* #2—*The Secret of My Success.* #3—*The Untouchables.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*The Secret of My Success.* #2—Beg. 6/19: *Benji the Hunted.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1 and #2—*The Untouchables.* #3—*Beverly Hills Cop II; Ernest Goes to Camp.* #4—*Harry and the Hendersons.* #5—*Beverly Hills Cop II.* #6—*The Believers.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 6/18: *Ishtar; Ernest Goes to Camp.* Beg. 6/19: *Benji the Hunted; The Secret of My Success.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Predator.* #2—*The Believers.* #3—*Sweet Lorraine.* #4—Through 6/18: *Project X.* Beg. 6/19: *Roxanne.*

515. MALVERNE—TWIN—(599-6966). #1—*The Secret of My Success.* #2—*Sweet Lorraine.*

516. MANHASSET—MANHASSET—(627-7887). #1—*The Untouchables.* #2—*Predator.* #3—*Personal Services.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Harry and the Hendersons.* #2—*Million Dollar Mystery.* #3—*Predator.* #4—*The Secret of My Success.* #5—Through 6/18: *Ernest Goes to Camp.* Beg. 6/19: *Benji the Hunted.* #6—*The Untouchables.* #7—Through 6/18: *Ishtar.* Beg. 6/19: *Roxanne.* #8 and #9—*The Witches of Eastwick.*

518. MASSAPEQUA—PEQUA—(799-6464). *Beverly Hills Cop II.*

519. MERRICK—TWIN—(546-1270). #1—*Predator.* #2—*Harry and the Hendersons.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—Through 6/18: *The Secret of My Success.* Beg. 6/19: *Roxanne.* #2—*Million Dollar Mystery.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—Through 6/18: *Ernest Goes to Camp.* #2—Through 6/18: *Ishtar.*

522. PLAINVIEW—OLD COUNTRY—(931-4242). #1—*River's Edge.* #2—*The Secret of My Success.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*River's Edge.* #2—*The Witches of Eastwick.* #3—*Harry and the Hendersons.* #4—*Million Dollar Mystery.* #5—Through 6/18: *Outrageous Fortune; The Aristocats.* Beg. 6/19: *Benji the Hunted.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). *Beverly Hills Cop II.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Harry and the Hendersons.* #2—*The Witches of Eastwick.*

526. ROSLYN—ROSLYN—(621-8488). #1—*The Believers.* #2—Through 6/18: *Ishtar.* Beg. 6/19: *Roxanne.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Predator.* #2—*Ishtar.* #3—Through 6/18: *Sweet Lorraine.* Beg. 6/19: *Roxanne.*

528. SYOSSET—UA CINEMA 150—(364-0700). *The Witches of Eastwick.*

529. VALLEY STREAM—GREEN ACRES—(561-2100). #1—Through 6/18: *River's Edge.* Beg. 6/19: *Benji the Hunted.* #2 and #3—*Predator.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Hollywood Shuffle.* #2—*Lethal Weapon; The Chipmunk Adventure.* #3—*The Believers.* #4 and #5—*Beverly Hills Cop II.* #6—Through 6/18: *The Secret of My Success.* Beg. 6/19: *Roxanne.* #7 and #8—*The Untouchables.* #9—*The Witches of Eastwick.* #10—*Harry and the Hendersons.* #11—*Million Dollar Mystery.* #12—*The Gate.*

531. WANTAGH—WANTAGH—(781-6969). Through 6/18: *Raising Arizona.* Beg. 6/19: *Project X.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Predator.* #2—*The Witches of Eastwick.* #3—Through 6/18: *Beverly Hills Cop II.* Beg. 6/19: *Roxanne.*

533. WESTBURY—WESTBURY—(333-1911). Program unavailable.

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Ishtar.* #2—*Predator.* #3—Through 6/18: *Predator.* Beg. 6/19: *Roxanne.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Beverly Hills Cop II.* #2—Through 6/18: *"Crocodile" Dundee.* Beg. 6/19: *Project X.* #3—*Harry and the Hendersons.*

602. BAY SHORE—CINEMA—(665-1722). *The Untouchables.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*The Witches of Eastwick.* #2—*Million Dollar Mystery.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—*Beverly Hills Cop II.* #2—Through 6/18: *Harry and the Hendersons.* Beg. 6/19: *Roxanne.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—Through 6/18: *The Secret of My Success.* Beg. 6/19: *Roxanne.* #2—*The Believers.* #3—*The Witches of Eastwick.* #4—*Ernest Goes to Camp.* #5—*Harry and the*

Hendersons. #6 and #7—*Beverly Hills Cop II.* #8 and #9—*The Untouchables.* #10—*River's Edge; The Chipmunk Adventure.* #11—*Predator.* #12—*Million Dollar Mystery.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Ishtar; Ernest Goes to Camp.* #2 and #3—*Beverly Hills Cop II.* #4—*Harry and the Hendersons.* #5 and #6—*The Untouchables.* #7—*The Believers.* #8—*Predator.* #9—Through 6/18: *The Secret of My Success.* Beg. 6/19: *Roxanne.* #10—*The Witches of Eastwick.* #11—*Million Dollar Mystery.* #12—*Lethal Weapon; The Chipmunk Adventure.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—Through 6/18: *The Gate.* Beg. 6/19: *Benji the Hunted.* #2—*Project X.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*The Witches of Eastwick.* #2—*Predator.* #3—Through 6/18: *Beverly Hills Cop II.* Beg. 6/19: *Roxanne.* #4—*Million Dollar Mystery.* #5—*Harry and the Hendersons.* #6—*Beverly Hills Cop II.* #7—*The Untouchables.* #8—Through 6/18: *The Untouchables.* Beg. 6/19: *Benji the Hunted.*

611. CORAM—PINE—(698-6442). #1—Through 6/18: *Gardens of Stone.* #2—*The Believers.* #3—*Predator.* #4—*The Untouchables.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*The Untouchables.* #2—*Beverly Hills Cop II.* #3—*The Witches of Eastwick.* #4—*Predator.* #5—Through 6/18: *River's Edge.* Beg. 6/19: *Roxanne.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Beverly Hills Cop II.* #2—*Harry and the Hendersons.*

614. FIRE ISLAND—COMMUNITY—(583-5184). 6/19–20: *"Crocodile" Dundee.*

615. GREENPORT—GREENPORT—(477-0500). Through 6/18: *'Round Midnight.* Beg. 6/19 (tent.): *Lethal Weapon.*

616. HUNTINGTON—SHORE—(421-5200). #1—*The Believers.* #2—*Million Dollar Mystery.* #3—*River's Edge.* #4—Through 6/18: *The Secret of My Success; The Chipmunk Adventure.* Beg. 6/19: *Roxanne.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *The Untouchables.*

618. ISLIP—ISLIP—(581-5200). #1—*Predator.* #2—*Beverly Hills Cop II.* #3—*Harry and the Hendersons.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Predator.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 6/18: *Project X.* Beg. 6/19: *Raising Arizona.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*The Untouchables.* #2—Through 6/18: *Million Dollar Mystery.* Beg. 6/19: *Roxanne.* #3—*The Witches of Eastwick.* #4—*Harry and the Hendersons.* #5—Through 6/18: *The Secret of My Success.* Beg. 6/19: *Benji the Hunted.* #6—*Beverly Hills Cop II.*

622. MONTAUK—THE MOVIES—(668-2393). Beg. 6/19: *Ishtar.*

623. NORTHPORT—NORTHPORT—(261-8600). *Lethal Weapon.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Through 6/18: *The Gate.* Beg. 6/19: *Benji the Hunted.* #2 and #3—*Million Dollar Mystery.* #4 and #5—*The Untouchables.* #6—Through 6/18: *Ishtar.* Beg. 6/19: *Roxanne.* #7, #11, and #12—*Beverly Hills Cop II.* #8 and #9—*Predator.* #10—*Harry and the Hendersons.* #13—*The Witches of Eastwick.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*Lethal Weapon.* #2—*Project X.* #3—Through 6/18: *Creepshow 2.* Beg. 6/19: *The Secret of My Success.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *The Witches of Eastwick.* **WEST**—Through 6/18: *Million Dollar Mystery.* Beg. 6/19: *Roxanne.*

629. ROCKY POINT—DRIVE-IN—(744-8900). *Predator; Jumpin' Jack Flash.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 6/18: *Thérèse.* Beg. 6/19: *The Second Victory.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Million Dollar Mystery.* #2—*The Witches of Eastwick.* #3—*The Untouchables.*

632. SHIRLEY—DRIVE-IN—(281-5444). *Beverly Hills Cop II.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 6/18: *Ishtar.* Beg. 6/19: *Roxanne.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Beverly Hills Cop II.* #2—*Harry and the Hendersons.* #3—*Million Dollar Mystery.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Beverly Hills Cop II.* #2—*Harry and the Hendersons.* #3—*Million Dollar Mystery.*

636. WEST ISLIP—TWIN—(669-2626). #1—Through 6/18: *River's Edge; The Chipmunk Adventure.* #2—Through 6/18: *Gardens of Stone; Ernest Goes to Camp.* Beg. 6/19: *Benji the Hunted.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Beverly Hills Cop II.* #2—*The Untouchables.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 6/18: *Harry and the Hendersons.* Beg. 6/19: *Roxanne.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—Through 6/18: *Raising Arizona.* Beg. 6/19: *Roxanne.* #2—*Million Dollar Mystery.*

701. BEDFORD VILLAGE—CINEMA 22—(234-9577). *Beverly Hills Cop II.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—Through 6/18: *Sweet Lorraine.* #2—Through 6/18: *Ishtar.* Beg. 6/19: *Roxanne.* #3—*Personal Services.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—Through 6/18: *Sweet Lorraine.* Beg. 6/19: *Roxanne.* #2—*The Believers.*

704. HARRISON—CINEMA—(835-5952). Through 6/18: *Project X.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Beverly Hills Cop II.* #2—*Million Dollar Mystery.* #3—*Harry and the Hendersons.* #4—*Predator.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*The Believers.* #2—*The Untouchables.* #3—*The Untouchables; The Chipmunk Adventure.* #4—*The Witches of Eastwick.* #5—Through 6/18: *The Secret of My Success.* Beg. 6/19: *Roxanne.* #6—*Harry and the Hendersons.* #7—*Predator.* #8—*Million Dollar Mystery.* #9 and #10—*Beverly Hills Cop II.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *The Witches of Eastwick.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Predator.* #2—*Million Dollar Mystery.* #3 and #4—Beg. 6/19: *Roxanne.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 6/18: *The Secret of My Success.* Beg. 6/19: *Benji the Hunted.* #2—*The Believers.* #3—*The Untouchables.* #4—*Harry and the Hendersons.* #5—*The Witches of Eastwick.*

710. MOUNT VERNON—PARKWAY—(664-3311). Through 6/18: *The Secret of My Success.* Beg. 6/19: *River's Edge.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Predator.* #2—*Beverly Hills Cop II.*

712. NEW ROCHELLE—TOWN—(632-9700). *Million Dollar Mystery.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Beverly Hills Cop II.* #2—*Million Dollar Mystery.* #3—*Ishtar.*

714. PEEKSKILL—BEACH—(737-6262). #1—*The Believers.* #2—*Predator.* #3—*Million Dollar Mystery.* #4—*The Witches of Eastwick.* #5—*The Chipmunk Adventure.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1 and #2—*Beverly Hills Cop II.* #3—*The Untouchables.* #4—Through 6/18: *Lethal Weapon; Ernest Goes to Camp.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Harry and the Hendersons.*

718. RYE—RYE RIDGE—(939-8177). #1—*Beverly Hills Cop II.* #2—*Harry and the Hendersons.*

719. SCARSDALE—FINE ARTS—(723-6699). *Prick Up Your Ears.*

720. SCARSDALE—PLAZA—(725-0078). Through 6/18: *The Secret of My Success.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*The Untouchables.* #2—*The Witches of Eastwick.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—Through 6/18: *Ernest Goes to Camp.* #2—Through 6/18: *"Crocodile" Dundee; The Stepfather.* #3 and #4—*The Untouchables.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Beverly Hills Cop II.* #2—*The Witches of Eastwick.* #3—*Million Dollar Mystery.* #4—Through 6/18: *Harry and the Hendersons.* Beg. 6/19: *Benji the Hunted.* #5—*Predator.* #6—*The Believers.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—*Predator.* #2—Through 6/18: *Predator.* Beg. 6/19: *Roxanne.* #3—*The Witches of Eastwick.* #4—Through 6/18: *The Witches of Eastwick.* Beg. 6/19: *Benji the Hunted.* #5—*Million Dollar Mystery.* #6—*The Secret of My Success.* #7—*Harry and the Hendersons.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—Through 6/18: *The Secret of My Success.* #2—Through 6/18: *Raising Arizona.*

Rockland County

751. MONSEY—ROCKLAND DRIVE-IN—(356-4040). *Predator; The Fly* (1986).

752. NANUET—MALL—(623-6336). *The Witches of Eastwick.*

753. NANUET—MOVIES—(623-0211). #1—*The Believers.* #2—*Million Dollar Mystery.* #3—Through 6/18: *The Secret of My Success.* Beg. 6/19: *Benji the Hunted.* #4—Through 6/18: *Ernest Goes to Camp.* Beg. 6/19: *Roxanne.* #5—*Harry and the Hendersons.*

754. NANUET—ROUTE 59—(623-3355). *Sweet Lorraine.*

755. NEW CITY—TOWN—(634-5100). #1—*Harry and the Hendersons.* #2—*Beverly Hills Cop II.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*The Witches of Eastwick.* #2—*Predator.*

757. NYACK—CINEMA EAST—(358-6631). *The Untouchables.*

758. ORANGEBURG—303 DRIVE-IN—(359-2021). *Beverly Hills Cop II; The Golden Child.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Beverly Hills Cop II.* #2—*Harry and the Hendersons.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Predator.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *The Believers.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Million Dollar Mystery.* #2—*The Untouchables.*

763. STONY POINT—9 W—(942-0303). Beg. 6/19: *Benji the Hunted.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Harry and the Hendersons.* #2—*The Secret of My Success; Ernest Goes to Camp.*

801. DANBURY—CINE—(743-2200). #1—*The Witches of Eastwick.* #2—*The Believers.* #3—Through 6/18: *River's Edge.* Beg. 6/19: *Roxanne.*

802. DANBURY—CINEMA—(748-2923). #1—*The Untouchables.* #2—Through 6/18: *"Crocodile" Dundee.* Beg. 6/19: *Benji the Hunted.*

803. DANBURY—PALACE—(748-7496). #1—*Beverly Hills Cop II.* #2—*Predator.* #3—*Million Dollar Mystery.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—Through 6/18: *The Secret of My Success.* Beg. 6/19: *Roxanne.* #2—*Harry and the Hendersons.*

806. FAIRFIELD—COUNTY—(334-1411). *Predator.*

807. GREENWICH—CINEMA—(869-6030). #1—*Harry and the Hendersons.* #2—*The Secret of My Success.*

808. GREENWICH—PLAZA—(869-4030). #1—*The Witches of Eastwick.* #2—*Personal Services.* #3—*"Crocodile" Dundee.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Beverly Hills Cop II.* #2—*The Witches of Eastwick.*

810. NORWALK—CINEMA—(838-4504). #1—*Predator.* #2—*The Believers.*

811. NORWALK—NORWALK—(866-9202). *Beverly Hills Cop II.*

812. RIDGEFIELD—CINEMA—(438-3338). Through 6/18: *A Room With a View; The Chipmunk Adventure.* Beg. 6/19: *Benji the Hunted.*

813. SOUTH NORWALK—SONO—(866-9202). Through 6/18: *Betty Blue.* 6/19–22: *Working Girls.* 6/23–25: *The Mission.*

814. SPRINGDALE—STATE—(325-0250). Through 6/18: *Tin Men; Ishtar; The Aristocats.*

815. STAMFORD—AVON—(324-9205). #1—*Predator.* #2—*Million Dollar Mystery.*

816. STAMFORD—CINEMA—(324-3100). #1—*The Untouchables.* #2—*The Believers.* #3—Through 6/18: *River's Edge.* Beg. 6/19: *Roxanne.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Beverly Hills Cop II.* #2—Through 6/18: *Beverly Hills Cop II.* Beg. 6/19: *Benji the Hunted.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1 and #2—*The Witches of Eastwick.* #3—*Predator.* #4—Through 6/18: *Predator.* Beg. 6/19: *Benji the Hunted.* #5—*Million Dollar Mystery.* #6—Through 6/18: *The Stepfather.* Beg. 6/19: *Roxanne.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*The Untouchables.* #2—*Beverly Hills Cop II.* #3—*The Witches of Eastwick.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Harry and the Hendersons.* #2—Through 6/18: *River's Edge; The Chipmunk Adventure.* Beg. 6/19: *Benji the Hunted.* #3—(227-9619). *The Witches of Eastwick.* #4—(226-6666). *Personal Services.*

821. WESTPORT—POST—(227-0500). *The Untouchables.*

822. WILTON—CINEMA—(762-5678). Through 6/18: *The Secret of My Success; Ernest Goes to Camp.* Beg. 6/19: *Roxanne.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*The Witches of Eastwick.* #2—*Beverly Hills Cop II.* #3—*Million Dollar Mystery.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Beverly Hills Cop II.* #2—*The Untouchables.*

902. JERSEY CITY—STATE—(653-5200). #1—*Predator.* #2—*The Witches of Eastwick.* #3—*Million Dollar Mystery.* #4—*Harry and the Hendersons.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Lethal Weapon; The Chipmunk Adventure.* #2—Through 6/18: *Ishtar.* Beg. 6/19: *Roxanne.* #3—*River's Edge; Ernest Goes to Camp.* #4—*Million Dollar Mystery.* #5 and #6—*The Untouchables.* #7—*Platoon.* #8—*Predator.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1 and #5—*Beverly Hills Cop II.* #2—*Harry and the Hendersons.* #3—*The Secret of My Success.* #4—*The Witches of Eastwick.* #6—*The Believers.*

906. WEST NEW YORK—MAYFAIR—(865-2010). Through 6/18: *Ishtar; The Gate.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Million Dollar Mystery.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Beverly Hills Cop II.* #2—*The Witches of Eastwick.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *Predator.*

913. IRVINGTON—CASTLE—(372-9324). #1—Through 6/18: *The Messenger; Heat.* #2—*Hollywood Shuffle.*

914. LIVINGSTON—COLONY—(992-0800). *Harry and the Hendersons.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *The Untouchables.*

916. MILLBURN—MILLBURN—(376-0800). #1—*The Believers.* #2—*Harry and the Hendersons.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Harry and the Hendersons.* #2—*Personal Services.* #3—*The Secret of My Success.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*The Believers.* #2—*The Gate.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*The Believers.* #2—*Million Dollar Mystery.* #3—Through 6/18: *The Secret of My Success.* Beg. 6/19: *Roxanne.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*The Witches of Eastwick.* #2—Through 6/18: *The Witches of Eastwick.* Beg. 6/19: *Roxanne.* #3—*The Untouchables.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1 and #2—*Beverly Hills Cop II.* #3—*Predator.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). Through 6/18: *The Secret of My Success; The Aristocats.*

931. CRANFORD—CRANFORD—(276-9120). #1—*River's Edge.* #2—*Harry and the Hendersons.*

932. ELIZABETH—ELMORA—(352-3483). *The Untouchables.*

933. LINDEN—QUAD—(925-9787). #1—*Predator.* #2—*Million Dollar Mystery.* #3—*The Believers.* #4—*The Secret of My Success.*

934. UNION—FIVE POINTS—(964-3466). #1—*The Witches of Eastwick.* #2—*Million Dollar Mystery.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Gothic.*

936. UNION—UNION—(686-4373). #1—*Beverly Hills Cop II.* #2—*The Secret of My Success.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Predator.* #2—*The Stepfather.* #3—Beg. 6/19: *Roxanne.*

938. WESTFIELD—TWIN—(654-4720). #1—*The Believers.* #2—*Million Dollar Mystery.* #3—Through 6/18: *The Aristocats.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*The Untouchables.* #2—*Million Dollar Mystery.* #3—*The Chipmunk Adventure.*

951. CLOSTER—CLOSTER—(768-8800). *Beverly Hills Cop II; The Chipmunk Adventure.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Ernest Goes to Camp.* #2—*The Believers.* #3 and #4—*Beverly Hills Cop II.*

953. EMERSON—TOWN—(261-1000). #1—Through 6/18: *Sweet Lorraine.* #2—*The Untouchables.*

954. FAIR LAWN—HYWAY—(796-1717). #1—Program unavailable. #2—Beg. 6/19: *Benji the Hunted.*

955. FAIRVIEW—TWIN—(941-2424). #1—*The Untouchables.* #2—*Harry and the Hendersons.*

956. FORT LEE—LINWOOD—(944-6900). #1—*The Witches of Eastwick.* #2—*Predator.*

957. FORT LEE—SHARON—(224-0202). Through 6/18: *Million Dollar Mystery.* Beg. 6/19: *Roxanne.*

958. OAKLAND—TWIN—(337-4478). #1—*The Witches of Eastwick.* #2—Through 6/18: *The Gate.* Beg. 6/19: *Roxanne.*

959. PARAMUS—CINEMA 35—(845-5070). *Personal Services.*

960. PARAMUS—DRIVE-IN—(368-1440). Through 6/18: *Project X; Jumpin' Jack Flash.*

961. PARAMUS—BERGEN MALL—(845-4449). Through 6/18: *The Secret of My Success.* Beg. 6/19: *Benji the Hunted.*

962. PARAMUS—ROUTE 4—(487-7909). #1, #7, and #9—*Beverly Hills Cop II.* #2—*River's Edge.* #3—Through 6/18: *Ishtar.* Beg. 6/19: *Roxanne.* #4—*Harry and the Hendersons.* #5—*The Believers.* #6 and #8—*The Untouchables.* #10—*The Witches of Eastwick.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Million Dollar Mystery.* #2 and #3—*Predator.*

964. RAMSEY—CINEMA—(825-2090). *Million Dollar Mystery.*

965. RAMSEY—INTERSTATE—(327-0153). Program unavailable.

966. RIDGEFIELD PARK—RIALTO—(641-0617). Through 6/18: *Lethal Weapon.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Beverly Hills Cop II.* #2—*The Untouchables.* #3—*Predator.* #4—Through 6/18: *The Secret of My Success.* Beg. 6/19: *Roxanne.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—Through 6/18: *The Gate.* Beg. 6/19: *Benji the Hunted.* #2—Through 6/18: *Raising Arizona.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*The Secret of My Success.* #2—*Outrageous Fortune; The Aristocats.* #3—*Raising Arizona.* #4—*Tin Men.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Harry and the Hendersons.* #2—*The Believers.* #3—*Million Dollar Mystery.*

971. WESTWOOD—PASCACK—(664-3200) #1—*The Witches of Eastwick.* #2—Through 6/18: *The Witches of Eastwick.* Beg. 6/19: *Roxanne.* #3 and #4—*Predator.*

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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

AMAZING GRACE AND CHUCK—(1 hr. 52 min.; 1987) An idealistic young boy from a small town in Montana who is determined to change the world befriends a basketball superstar. With Alex English, Jamie Lee Curtis, Gregory Peck, William L. Petersen, and Joshua Zuehlke. Written by David Field. Dir. Mike Newell. PG. **63**

L'ANNEE DES MEDUSES—(1 hr. 51 min.; 1984) In French, Eng. subtitles. A sunstruck bore. At a beach in the south of France, gorgeous women loll about and talk. The writer-director, Christopher Frank, is too solemn to give us what we want—a more knowing, topless *Beach Blanket Bingo.* Instead, Frank gives us a philosophical pimp who looks into women's eyes and knows exactly what they want; some highly metaphorical jellyfish, who seem to kiss the camera with their round, mushy faces; and the shapely but rather stupid-looking Valerie Kaprisky, who seduces and betrays her way across the sand without so much as a peeling nose. (5/11/87) **49**

THE BELIEVERS—(1 hr. 54 min.; 1987) Reviewed in this issue. R. **20, 22, 31, 51, 67, 85, 89, 108, 112, 200, 214, 216, 220, 221, 222, 223, 303, 304, 312, 313, 319, 322, 402, 500, 505, 509, 512, 514, 526, 530, 606, 608, 611, 616, 703, 706, 709, 714, 723, 753, 761, 801, 810, 816, 904, 916, 918, 919, 933, 938, 952, 962, 970**

BENJI THE HUNTED—(1 hr. 33 min.; 1987) Stranded in the wilderness without his trainer after a fishing accident, Benji, the celebrated canine hero, rescues a group of orphaned cougar cubs from a terrible fate. Written and directed by Joe Camp. G. **20, 36, 40, 42, 66, 84, 91, 109, 204, 210, 211, 214, 223, 300, 304, 306, 310, 313, 317, 400, 504, 508, 511, 513, 517, 523, 529, 609, 610, 621, 625, 636, 709, 723, 724, 753, 763, 801, 812, 817, 818, 820, 954, 961, 968**

BEVERLY HILLS COP II—(1 hr. 43 min.; 1987) A sickeningly trashy sequel. The material no longer has the pleasantly exploratory, shambling tempo that Martin Brest, director of the original, gave it. The opportunistic producers Don Simpson and Jerry Bruckheimer hired the excruciatingly pragmatic Tony Scott, who did *Top Gun* for them, and Scott has produced a slam-bang, rock-video piece of filmmaking. Things keep moving so fast that in the action sequences, all you take in is the whirring speed. The material has been coarsened in other ways. Sexual attitudes are now stupidly, brazenly retrograde: Women are either bitches or twitches. Though Eddie Murphy still hustles and puts people on, it's impossible to think of his street-smart Detroit cop, Axel Foley, as an outsider in America's richest, flossiest community. Murphy seems at home everywhere. He's the star, the gravy train, and everyone in the movie treats him as a king. He's still funny, but it's a shame to see him so utterly easy: As an actor, there's nothing left for him to discover but further proofs of his own greatness. With Judge Reinhold and John Ashton, repeating their roles as cops, and the repellent Brigitte Nielsen. (6/1/87) R. **24, 32, 51, 67, 85, 89, 100, 101, 102, 103, 104, 106, 108, 112, 207, 208, 210, 211, 212, 215, 216, 217, 219, 220, 222, 300, 305, 306, 314, 317, 318, 401, 405, 505, 506, 509, 512, 518, 524, 530, 532, 601, 604, 606, 608, 610, 612, 613, 618, 621, 625, 632, 634, 635, 637, 701, 705, 706, 711, 713, 715, 718, 723, 755, 758, 759, 803, 809, 811, 817, 819, 900, 901, 904, 911, 921, 936, 951, 952, 962, 967**

BURKE & WILLS—(2 hr. 23 min.; 1987) An epic adventure based on the actual experiences of the Australian expedition that first successfully crossed the Outback. With Jack Thompson, Nigel Havers, and Greta Scacchi. Written by Michael Thomas. Dir. Graeme Clifford. PG-13. **54**

CHILE: HASTA CUANDO?—(57 min.; 1986) A documentary investigation of life in Chile under Pinochet, shot there surreptitiously by political partisan David Bradbury. Nominated for an Academy Award. Showing with *Painted Landscapes of the Times* (26 min.; 1986), a portrait of British-born New York artist Sue Coe, whose nightmarish images come from today's news. **1**

DANCES SACRED AND PROFANE—(1 hr. 23 min.; 1985) A documentary about bizarre subcultures in America, based on the observations of anthropologist Charles Gatewood. Dir. Mark and Dan Jury. **5**

DEVIL IN THE FLESH—(1 hr. 50 min.; 1986) In Italian, Eng. subtitles. In the never-never land of serious erotic cinema, this earnest picture from Italy, directed by Marco Bellocchio, has more substance than the recent lard-brained *Betty Blue,* less than the talky *Last Tango in Paris.* Bellocchio, the last 19th-century anarchist, raises his rampant sword against all the forces of "repression"—the church, the state, the bourgeoisie; psychoanalysis; mom and dad. His weapon in this holy war? A student and a beautiful, possibly insane young woman fornicating in an empty Rome apartment. The movie is an allegory of passion as revolt, with madness standing in as the symbol of extreme freedom. Starring Federico Pitzalis, a slender, darkly handsome young man, who is completely unformed as an actor, and the very naked Maruschka Detmers, who is laughingly sensual, viperish, unhinged, and dangerous. Based on the same Raymond Radiguet novel that inspired the 1947 movie, starring Micheline Presle and Gérard Philipe. (6/8/87) X. **48**

ERNEST GOES TO CAMP—(1 hr. 30 min.; 1987) Comedian Jim Varney stars as Ernest P. Worrell, the handyman at a summer camp who is made the counselor for a group of juvenile delinquents from a state institution. Written by John R. Cherry III and Coke Sams. Dir. Cherry. PG. **112, 200, 214, 319, 504, 508, 512, 513, 517, 521, 606, 608, 636, 715, 722, 753, 800, 822, 903, 952**

GARDENS OF STONE—(1 hr. 51 min.; 1987) Francis Coppola's solemn elegy for the United States army that died in the guerrilla warfare of Vietnam. James Caan and James Earl Jones, memorably easy together, play Army lifers who fought in Vietnam and who then, in 1968, were reassigned to ceremonial duties at Arlington National Cemetery. They hate the war because they know it's unwinnable, yet their new routine is driving them crazy. Feeling useless, the two heroes have developed an ironic, self-punishing wit. The movie—undramatic, with a droning, fugue-like rhythm and many scenes of funeral corteges, bugles, folded flags, etc.—is nevertheless rather touching. Jordan Cronenweth's cinematography features saturated, amber tones, and Coppola makes conventional scenes of army banter play with a rich charge of feeling. The neophyte D. B. Sweeney plays a young man who longs to fight; Anjelica Houston is wasted as a Washington *Post* reporter and anti-war liberal who has an affair with Caan's warrior. (5/18/87) R. **64, 80, 611, 636**

GOTHIC—(1 hr. 30 min.; 1986) A horror film, loosely based on the exploits of Lord Byron, Percy Bysshe Shelley, and Mary Godwin Shelley, set at Byron's Villa Diodati near Geneva in June 1816. With Gabriel Byrne, Julian Sands, and Natasha Richardson. Screenplay by Stephen Volk. Dir. Ken Russell. R. **6, 42, 935**

HARRY AND THE HENDERSONS—(1 hr. 45 min.; 1987) Reviewed in this issue. PG. **35, 62, 85, 100, 101, 108, 110, 112, 210, 211, 212, 215, 216, 217, 219, 220, 221, 222, 302, 304, 305, 307, 313, 316, 322, 404, 504, 505, 506, 509, 512, 517, 519, 523, 525, 530, 601, 604, 606, 608, 610, 613, 618, 621, 625, 634, 635, 638, 705, 706, 709, 716, 718, 723, 724, 753, 755, 759, 800, 805, 807, 820, 902, 904, 914, 916, 917, 931, 955, 962, 970**

★ **HOLLYWOOD SHUFFLE**—(1 hr. 22 min.; 1987) Slapdash, unevenly written and performed, but wildly funny. Robert Townsend, a young black actor and comic dissatisfied with the roles he was getting in Hollywood, wrote, directed, and stars in this exhilarating blast of anger and disgust. Townsend plays a mild, sweet young actor, Bobby Taylor, who is trying for a role as a pimp. Bobby's heart isn't in it, but it's the only game in town. At auditions, the astonishingly rude white producers, directors, and writers of black films keep demanding that the actors be more, y'know, *black,* more *street.* So the actors turn themselves into a bizarre new kind of Uncle Tom, snarling and grabbing at their crotches. Disgusted, Bobby withdraws into reveries, dreaming of a whole movie culture of black films, from *Rambro: First Young Blood* to *King Lear,* with himself playing the heroes. The movie has its parched, earnest side, and the production is schlocky-looking, but it makes you laugh pretty much all the way through. (4/6/87) R. **11, 36, 87, 112, 530, 913**

ISHTAR—(1 hr. 48 min.; 1987) An epic-scale vanity production. Warren Beatty and Dustin Hoffman as talentless *singers?* Baffled, we watch an hour or more of half-hearted parody and what feel like private jokes. The central premise—Hoffman and Beatty as singer-songwriters who fall afoul of guerrillas and the CIA in North Africa—never takes hold. There are a few laughs, a great deal of sand, some boring scenes with Isabelle Adjani as a hooded guerrilla, and then, abruptly, it's over. The two actors don't condescend, but who wants to sit through their pathetic nightclub act, not once, as a gag, but number after number? Director Elaine May's quirky, off-center timing seems all wrong for this large-scale comedy, and apart from the two stars and Charles Grodin, who is fine as a fatuous CIA man, she doesn't have a cast. The only thing that's funny is the camel. (5/25/87) PG. **10, 25, 41, 44, 200, 304, 309, 503, 505, 513, 517, 521, 526, 527, 600, 608, 622, 625, 633, 702, 713, 814, 903, 906, 962**

LAW OF DESIRE—(1 hr. 40 min.; 1987) In Spanish, Eng. subtitles. The writer-director Pedro Almodóvar made a barbed satirical comedy a few years ago—*What Have I Done to Deserve This?*—that evoked Buñuel. But Almodóvar, in his new movie, has turned away from his vigorously blunt manner to something heavily romantic and knowing. The picture, though beautifully shot, is homoerotic kitsch—far from dull, but despite a few surprises, cloying and sticky. (4/6/87) **11**

LETHAL WEAPON—(1 hr. 47 min.; 1987) Women have been shrieking in the theaters at the sight of Mel Gibson's exposed rear in this cops-and-robbers thriller. In fact, Gibson's volatile performance as a suicidal, devil-may-care Los Angeles cop is the best thing by far in this absurdly violent movie, which has been overpraised from coast to coast. As the partner—a mature married man freaked out by Gibson's larks—Danny Glover is overbearing and mannered, and some of us could do without the chases, the torture scene, and the big fight at the end. An army of stunt men worked on the movie, phonying up the violence, but presumably Gibson's bum is authentic. Written by Shane Black. Dir. Richard Donner. (4/6/87) R. **33, 37, 200, 213, 403, 530, 608, 615, 623, 626, 715, 903, 966**

MILLION DOLLAR MYSTERY—(1 hr. 33 min.; 1987) In this comedy adventure, the cast searches for a hidden treasure of $4 million but finds only $3 million; the missing $1 million will be awarded to the member of the audience who solves the mystery. With Tom Bosley, Eddie Deezen, Wendy Sherman, Rick Overton, and Rich Hall. Screenplay by Tim Metcalfe, Miguel Tejada-Flores, and Rudy De Luca. Dir. Richard Fleischer. PG. **7, 33, 60, 65, 89, 106, 109, 111, 112, 200, 203, 204, 207, 213, 219, 220, 223, 300, 302, 304, 309, 313, 316, 321, 503, 505, 509, 510, 517, 520, 523, 530, 603, 606, 608, 610, 616, 621, 625, 627, 631, 634, 635, 700, 705, 706, 708, 712, 713, 714, 723, 724, 753, 762, 803, 815, 818, 900, 902, 903, 910, 919, 933, 934, 938, 950, 957, 963, 964, 970**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle, virtually plotless Swedish movie about a twelve-year-old boy (Anton Glanzelius) whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. And sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He meets many strange adults, and enters into a bewildering intimacy with a tomboy who plays soccer and boxes—she has a mean right cross—but who then insists on showing him her tiny, budding breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is fresh and surprisingly powerful. Dir. Lasse Hallström. (5/11/87) **11, 81**

★ **PERSONAL SERVICES**—(1 hr. 43 min.; 1987) Some of this British comedy on life in a kinky brothel is rude, disorderly fun. Patiently, and with exquisite manners, the middle-aged and elderly Englishmen looking for sex apply at the whorehouse for "French polishing," or they ask to visit "nanny" ("Bad boy needs to have his bum-bum smacked"), or they get themselves chained to a wall and smacked harder. The tone of pained, incongruous gentility recalls sketches by the Monty Python troupe, of which the director of this movie, Terry Jones, was a long-standing member. But how good a joke is a mild-mannered masochist? *Personal Services* strains patience because its jocular tone never lets up (or shuts up). Jones and writer David Leland have made the men into harmless hobbyists; they take the desperation and anger out of the sexual humor. As an ordinary woman who becomes a famous madam, Julie Walters gives a shrewd, gutsy performance. With Alec McCowen as a braying old pervert. (6/1/87) R. **10, 46, 54, 206, 302, 309, 516, 702, 808, 820, 917, 959**

★ **PLATOON**—(1 hr. 51 min.; 1986) Though flawed, writer-director Oliver Stone's movie is a great work—the Vietnam movie that many have longed for or dreaded. The hero is a middle-class college dropout (Charlie Sheen) who wants an authentic life and volunteers for the Army in 1967. At first, face to face with North Vietnamese regulars, he panics, but he steadies himself and soon becomes a first-rate soldier. Yet, having found his nerve, he almost becomes a monster, brutalizing Vietnamese who get in the way. The movie realizes the psychological and physical details of massacre with terrifying power. And for the awesome final battle at night, Stone screws the combat footage to a level of tension just under panic. The scenes of the men relaxing, written in the paranoid idiom of the late sixties, are all marvelously played by the large cast. In retrospect, the hero is too straight and good, and his narration too explicit and literary, but these mistakes don't hurt too much. With Tom Berenger as the Ahab-like Sergeant Barnes and Willem Dafoe as the humane Sergeant Elias; Keith David, Kevin Dillon, and John C. McGinley. (12/15/86) R. **21, 37, 201, 403, 526, 603, 709, 714, 903, 910, 933, 934, 969**

PREDATOR—(1 hr. 46 min.; 1987) Arnold Schwarzenegger is Major "Dutch" Schaefer, who, on a mission in the Latin American jungle with his military unit, becomes the target of a lethal alien. With Carl Weathers. Written by James E. Thomas and John C. Thomas. Dir. John McTiernan. R. **7, 30, 31, 47, 66, 69, 84, 89, 90, 91, 100, 103, 106, 107, 109, 111, 112, 209, 211, 213, 218, 219, 222, 300, 304, 306, 312, 313, 316, 318, 404, 503, 504, 505, 514, 516, 517, 519, 527, 529, 532, 600, 606, 608, 610, 611, 612, 618, 619, 625, 629, 705, 706, 708, 711, 714, 723, 724, 751, 756, 760, 803, 806, 810, 815, 818, 902, 903, 912, 921, 933, 937, 956, 963, 967, 971**

★ **PRICK UP YOUR EARS**—(1 hr. 51 min.; 1987) Despite serious problems, this "bio-pic" about English playwright Joe Orton (1933–67) is a vivid, funny, and horrifying movie. The great young English actor Gary Oldman plays Orton, a working-class boy from Leicester who fell in love at eighteen with Kenneth Halliwell (Alfred Molina), an older, better-educated man. The two men lived together for sixteen years in a classically terrible marriage. Halliwell, who had artistic ambitions of his own, passed on his education to Orton, who then went on to write the barbed, satirical plays (*Entertaining Mr. Sloane, Loot, What the Butler Saw*) that made his reputation as England's best comic playwright. Halliwell, meanwhile, grew jealous, and finally, in a fit of rage, bludgeoned Orton to death and killed himself. At its best, this frightening story has an Ortonesque insolence and spunk mixed with rueful tenderness: The irony is that Orton, nihilist and sexual adventurer, was a victim of his most domestic and conventional habits. Unfortunately, Alfred Molina gives a screeching, embarrassing performance, and the structural devices used to give the movie a tone of authenticity are laborious and unnecessary. With Vanessa Redgrave. Alan Bennett adapted John Lahr's book. Dir. Stephen Frears. (4/20/87) R. **81, 719**

THE PUPPETOON MOVIE—(1 hr. 20 min.; 1987) Introduced by Gumby and Pokey, a collection of classic Puppetoons (1937–47) by George Pal (*The Time Machine; War of the Worlds*), who pioneered a technique of stop-motion animation with wooden puppets. Includes: *John Henry and the Inky-Poo,* and *Tubby the Tuba.* Compiled by Arnold Leibovit. **4**

RADIO DAYS—(1 hr. 28 min.; 1987) Woody Allen's satirical commemoration of forgotten lives from the great days of American radio is exquisitely crafted but depressed and muffled. Woody weaves together two groups of people—his large family, living together in awkward, angry intimacy in a Rockaway house, and a number of "glamorous" radio performers and personalities enjoying the high life. The distance between the shabby neighborhood Jews and the celebrity swells is bridged by radio's music and gab. If Woody can't work up much anger at these people, he can't work up much love for them, either (Mia Farrow's floozy turned radio gossip and Dianne Wiest's maiden aunt are welcome exceptions). Some of the vignettes are funny, others are just a whisper; the anecdotal structure is sustained but also a little monotonous. With a very large cast of Woody Allen regulars, some guests, and an appearance at the end (worth waiting for) by Diane Keaton. (2/9/87) PG. **50**

★ **RAISING ARIZONA**—(1 hr. 32 min.; 1987) Nicolas Cage (of the hangdog expression), a thief addicted to knocking over 7-Eleven stores, and tight-lipped little Holly Hunter, his wife, are an Arizona couple unable to have a child. When a noisy furniture salesman and his wife bring forth quintuplets, the young couple steals one of the children. What they've done doesn't register on them as a crime; they want to hold on to the child and give him a conventional upbringing. But everything, and everyone, gets in the way. This movie by Joel and Ethan Coen starts as a kind of comic ballad (narrated by Cage, it might be called "The Ballad of a Recidivist") and becomes a raucous chase, but it never loses its sweet-natured farcical tone. As in their first film, *Blood Simple,* the filmmakers (Joel directs, Ethan produces, and they both write) find reserves of dignity in dopey characters. The Coens may find stupidity funny, but they never condescend—the movie's two lead dummies, you are sure, deserve to have a kid. With John Goodman. (3/16/87) PG-13. **53, 314, 507, 531, 620, 700, 725, 968, 969**

★ **RIVER'S EDGE**—(1 hr. 39 min.; 1987) Brilliant, but a mess. Screenwriter Neal Jimenez and director Tim Hunter have constructed a horrifying American myth (the more horrifying because it's based on an actual incident). In a small town, a teenage boy kills his girlfriend, leaving her body by the river. He then takes his friends—girls and boys—to see the corpse. In one way or another, the whole movie is about their lack of response. Hanging out together at school and around town, the kids are a bedraggled rat pack, frenetic yet depressed, worshipers of their own moth-eaten cult. Drugs, souped-up cars, crappy "Death Metal" rock—their preoccupations could be a haplessly demoralized parody of sixties culture. They've grown up in a vacuum of authority, without role models, and their amorality is so complete, it's appallingly funny. Watching the picture, you may be torn by conflicting moods of revulsion and sympathy. Starring the bizarre cartoon actor Crispin Glover as the gang leader, Keanu Reeves, Ione Skye Leitch, and, as an old biker, the inevitable Dennis Hopper. (5/18/87) R. **5, 6, 52, 87, 200, 206, 310, 501, 522, 523, 529, 606, 612, 616, 636, 710, 801, 816, 820, 903, 931, 962**

ROSA LUXEMBURG—(2 hr. 2 min.; 1986) In German and Polish, English subtitles. The great German actress Barbara Sukowa can be radiant, but when she puckers her small mouth, she becomes a Medusa image of harsh scornfulness—witchy, erotic, and menacing. Margarethe von Trotta's movie on Rosa Luxemburg (1870–1919), the great Polish-born revolutionary, is a rather stolid, chastening experience, but Sukowa is still exciting in the role. In front of a crowd, in the many meeting-hall sequences, she gets her voice up to an ironlike hardness; the cords in her neck stand out, and she looks defiantly around the room for signs of opposition, resistance, agreement. Only a woman, the movie implies, could become a master of Marxist theory, a brilliant orator and polemicist, and still love life as much as Rosa did. Von Trotta celebrates Rosa's temperament but smudges her historical role, protecting her from criticism or even question. In the end, the movie is hollow—a celebration of political vocation that refuses to acknowledge the possibility of failure. With Daniel Olbrychski. (6/1/87) **81**

★ **ROXANNE**—(1 hr. 46 min.; 1987) What is this heroic protuberance? Sword, limb, member . . . *nose.* Steve Martin, who has the splendid proboscis, is the star, and Martin wrote the screenplay of this charmingly casual modern American version of Edmond Rostand's *Cyrano de Bergerac.* Rostand, writing in 1897, created an epic of nostalgia, a paean to a heroic age (the France of Louis XIV). He must have felt that life had diminished by the 1890s; Steve Martin knows that since then it has diminished a great deal more. Out goes the poetry and rhetoric. Cyrano, now called C. D. Bales, is not a dueling cavalier but a resourceful fire chief in a small northwestern ski resort. The material is now good-humored and silly rather than extravagant. Daryl Hannah, providing the comedy with a lyrical inspiration (as she did in *Splash*), is Roxanne, a young astronomer; strapping Rick Rossovich is a dumb jock who, too flustered to woo her, allows C.D. to speak in his place. The movie has an airy, buoyant mood, closer in tone (though not in quality) to the Shakespeare of *Midsummer Night's Dream* than to Rostand. And Martin, athlete, mime, clown, comic, has never been freer, looser, more inventive. The performance has moments worthy of Chaplin. With Shelley Duvall and Michael J. Pollard. Dir. Fred Schepisi. (6/15/87) PG-13. **5, 25, 41, 52, 112, 200, 214, 219, 220, 223, 302, 304, 309, 313, 500, 503, 505, 514, 517, 520, 526, 527, 530, 532, 600, 604, 606, 608, 610, 612, 616, 621, 625, 627, 633, 638, 700, 702, 703, 706, 708, 724, 753, 801, 805, 816, 818, 822, 903, 919, 920, 937, 957, 958, 962, 967, 971**

SALVATION!—(1 hr. 30 min.; 1987) A TV evangelist's life is invaded by a white-trash family, who have heavy-metal rock, sex, and money on their minds. With Stephen McHattie, Exene Cervenka (of the rock group X), Dominique Davalos, Viggo Mortensen, Rockets Redglare, and Billy Bastiani. Screenplay by Beth B and Tom Robinson. Dir. Beth B. R. **4**

THE SECRET OF MY SUCCESS—(1 hr. 49 min.; 1987) A stupid farce about success in big business starring that whirling little man, Michael J. Fox. Tiny, hairless, and smooth, with an unnervingly placid face—the face of a wizened child—Fox looks like he's been dipped in polyurethane. If you spilled something on him, he would surely wipe clean. Fox plays a young pup from Kansas who starts in the mailroom of a huge conglomerate and takes over the place in a few months. In the course of his rise, beautiful women a head taller pull off his pants and wrestle him into bed. Have the filmmakers lost their minds? Their vision of high finance and corporate life is mainly a caricature—which is a shame, since the public is more than ready for a tough, sardonic movie on the subject. With Helen Slater. Written by Jim Cash, Jack Epps Jr., and A. J. Carothers, from a story by Carothers. Dir. Herbert Ross. (4/27/87) PG-13. **20, 33, 101, 112, 210, 214, 304, 308, 403, 500, 501, 510, 511, 513, 515, 517, 520, 522, 530, 606, 608, 616, 621, 626, 706, 709, 710, 720, 724, 725, 753, 800, 805, 807, 822, 904, 917, 919, 930, 933, 936, 961, 967, 969**

★ **THE STEPFATHER**—(1 hr. 35 min.; 1987) A skillful, serious, witty, though finally limited horror thriller. Terry O'Quinn plays a man obsessed with having a perfect family—so obsessed that when the slightest thing goes wrong, he kills the entire family (and then moves to another town and marries again). In the main section of the movie, he is married to Shelley Hack, who is completely snowed by him. His new daughter (Jill Schoelen), however, feels that there's something wrong. The ebb and flow of her apprehension—now trusting, now terrified—makes him furious. A sociable man, expert in business, amiable at the barbecue pit, he just can't quite nail down her approval. And finally he goes berserk. *The Stepfather* harbors a subversive joke about the American drive for bland appearances, but when the kitchen knife comes out, the picture seems all too familiar, in a cruddy, B-movieish way. Screenplay by Donald E. Westlake. Directed by the talented Joseph Ruben. (5/25/87) R. **60, 722, 818, 937**

SUMMER HEAT—(1 hr. 30 min.; 1987). In North Carolina in 1937, the young wife of a tobacco farmer is seduced by a handsome drifter. With Lori Singer, Anthony Edwards, and Bruce Abbott. Based on the novel *Here to Get My Baby Out of Jail*, by Louise Shivers. Dir. Michie Gleason. R. **52**

SUMMER NIGHT—(1 hr. 28 min.; 1986) In Italian, Eng. subtitles. In Lina Wertmüller's new comedy, Mariangela Melato stars as an eccentric billionairess who abducts a terrorist (who has been kidnapping her friends for ransom) and, to entertain her whims, orders him bound in chains and a leather mask. With Michele Placido. **54**

SWEET LORRAINE—(1 hr. 31 min.; 1987) A comedy about a summer season at a family-run hotel in the Catskills. With Maureen Stapleton, Trini Alvarado, Lee Richardson, John Bedford Lloyd, and Freddie Roman. Screenplay by Michael Zettler and Shelly Altman. Dir. Steve Gomer. PG-13. **45, 201, 206, 218, 302, 310, 313, 317, 514, 515, 527, 702, 703, 754, 953**

★ **SWIMMING TO CAMBODIA**—(1 hr. 27 min.; 1987) A triumph for the actor and monologuist Spalding Gray. For this movie version, directed with great flair by Jonathan Demme, Gray cut in half the three-hour theatrical monologue he had been developing for years, but nothing essential is missing. On the surface, the monologue covers what happened to him when he played a small role in *The Killing Fields*, the somberly spectacular 1984 British movie about the destruction of Cambodia. Gray tells us what went on during the shooting (in Thailand) and what the crew did while relaxing at Thai beaches, hotels, and whorehouses. Yet he gives us not just the events but the subjective meaning of an experience—his perceptions at the time and the way they've changed. Before our eyes, his ego shreds: This "passive-aggressive unconscious coward" stays open to the vibrations of cruelty, paranoia, and pleasure passing through the air. At times, as he talks of a sex show in Bangkok, or a day at the beach, the dialogue between ease and unease, pleasure and dismay, is reminiscent of Twain, Henry Miller, Vonnegut. (3/23/87) **11, 82**

TAMPOPO—(1 hr. 57 min.; 1986) In Japanese, Eng. subtitles. A farce about the owner of a cheap noodle restaurant on the outskirts of Tokyo and her search for the ultimate noodle recipe. Written and directed by Juzo Itami. **82**

★ **THE UNTOUCHABLES**—(2 hr.; 1987) Eliot Ness (Kevin Costner), America's virtuous Fed, is the hero, but the most exciting thing in the movie is Al Capone—a dream of a Chicago gangster brought to life by Robert De Niro in his wittiest performance in years. Expansive and happy, Capone the bootlegger knows he's popular in Prohibition Chicago as the man who brings the goods. He's become a sententious thug, titillating the journalists, pols, and society types who gather to pay him tribute, with hints of viciousness. Ness, by contrast, is a proper young Treasury officer speaking in wooden sentences, and David Mamet (screenwriter) and Brian De Palma (director) haven't figured out a way to make him come alive. *The Untouchables* is a celebration of law enforcement as American spectacle. It's a broadly entertaining, visually exciting work, with extraordinary set pieces assembled by De Palma, but it's not a complexly imagined, or even particularly interesting, movie. With Sean Connery, as a tough Irish street cop who teaches Ness the facts of life, Andy Garcia, and Charles Martin Smith. (6/8/87) R. **24, 34, 36, 62, 68, 85, 89, 102, 108, 109, 112, 200, 204, 207, 208, 214, 216, 217, 219, 220, 300, 301, 307, 311, 315, 321, 401, 504, 505, 509, 510, 512, 516, 517, 530, 602, 606, 608, 610, 611, 612, 617, 621, 625, 631, 637, 706, 709, 715, 721, 722, 757, 762, 802, 816, 819, 821, 901, 903, 915, 920, 932, 950, 953, 955, 962, 967**

A VIRUS KNOWS NO MORALS—(1 hr. 22 min.; 1986) A black comedy-burlesque about the AIDS crisis, directed by West German independent filmmaker and gay activist Rosa von Praunheim (*It Is Not the Homosexual Who Is Perverse but the Situation in Which He Lives; Army of Lovers*), who also stars as the dying owner of a bathhouse. At the Public Theater: See **Museums, Societies, Etc.**

THE WITCHES OF EASTWICK—(2 hr. 1 min.; 1987) Reviewed in this issue. R. **7, 21, 33, 61, 85, 89, 101, 106, 110, 111, 112, 204, 207, 209, 210, 214, 218, 219, 220, 222, 300, 301, 312, 315, 318, 405, 503, 506, 517, 523, 525, 528, 530, 532, 603, 606, 608, 610, 612, 621, 625, 627, 631, 706, 707, 709, 714, 721, 723, 724, 752, 756, 801, 808, 809, 818, 819, 820, 900, 902, 904, 911, 920, 934, 956, 958, 962, 971**

WITHNAIL AND I—(1 hr. 45 min.; 1986) A comedy, set in England in the late sixties, about the debauched adventures of two struggling counterculture actors. With Paul McGann, Richard E. Grant, and Richard Griffiths. Written and directed by Bruce Robinson. R. **43**

REVIVALS

BABY, IT'S YOU—(1 hr. 45 min.; 1983) Charming minor movie about a love affair that never quite comes off—a largely chaste romance between a wild street kid from Trenton (Vincent Spano) and a bright, ambitious, upper-middle-class Jewish girl (Rosanna Arquette), a realist who wants desperately to be a success in everything she does. The affair is set against the changing culture of the sixties. Dir. John Sayles. **9**

THE BIRTH OF A NATION—(2 hr. 39 min.; 1915) The scandalous masterpiece—sublime, boring, heartbreaking—that first revealed the powers and capacities of the century's new art form. D. W. Griffith, the son of a Confederate officer, created a myth of the noble South, defeated in war, sullied by the triumph of carpetbaggers and blacks, and reborn in the rise of the Ku Klux Klan. In many ways, the battle scenes have never been equaled, and despite Griffith's hapless racism, the whole conception has a grandeur that has disappeared from movies. With Lillian Gish. **1**

BLOOD SIMPLE—(1 hr. 36 min.; 1984) The amazing debut feature by the Coen brothers—Joel directed, Ethan produced, and together they wrote the script. A sex-driven crime story like those of James M. Cain, the film has a deliberate, slightly hokey, up-from-horror-films style. The crazy double crosses and misunderstandings concern a bored near-slut, the bartender she convinces to run away with her, her husband, and the vicious detective (played by the great character actor M. Emmet Walsh) her husband hires. **2**

BOMBSHELL—(1 hr. 31 min.; 1933) Jean Harlow plays a sweet, innocent, platinum blonde movie star beset with such ghastly problems as a manic press agent (Lee Tracy); a brother who keeps bringing home girlfriends he's picked up in Tijuana; an enormous, slow-moving maid (Louise Beavers) who makes raids on her lingerie; and several large dogs who disobey her. She finds a brief respite with romantic Franchot Tone, who looks into her eyes and tells her, "I should like to run barefoot through your hair." A marvelous, vulgar, squalling farce that vibrates with energy. Dir. Victor Fleming. **83**

DINNER AT EIGHT—(1 hr. 53 min.; 1933) Still the best of those all-star vehicles, thanks to some of the sharpest comedy timing you'll ever see. Be prepared, however, to put up with the corny serious portions with John and Lionel Barrymore. With Marie Dressler, Jean Harlow, Billie Burke, and Wallace Beery. Dir. George Cukor. **83**

HAMLET (1948)—(2 hr. 33 min.) Certainly not as great as Olivier's *Henry V*, and arguably not as great as his *Richard III* either, but still not a movie to be taken for granted. Olivier, blondined, is an ardent, neurotic Hamlet, and plays an astounding number of scenes from the floor, where he has flung himself in dismay. Some of the prowling camera sequences are too obviously "cinematic," and the cut to the seas below a cliff during Hamlet's thoughts of suicide is a notorious mistake. With Eileen Herlie, Basil Sydney, and Jean Simmons. **2**

HAROLD AND MAUDE—(1 hr. 31 min.; 1971) A rich youth finds momentary happiness with an 80-year-old lady. There is a series of funny sick-humor gags, like faked suicides, but the setup is too unbelievable to support the strained philosophy. With Bud Cort and Ruth Gordon. Dir. Hal Ashby. **2**

IT'S A WONDERFUL LIFE—(2 hr. 10 min.; 1946) Frank Capra's masterpiece, a wrenching drama about a man who thinks his life is worthless and then, with the help of an angel, sees what his hometown would have been like without him. The fantasy has elements of an idyll and a nightmare, mysteriously intertwined. With James Stewart and Donna Reed. **83**

THE LAST TYCOON—(2 hr. 4 min.; 1976) The novel that F. Scott Fitzgerald left unfinished when he died, in 1940, is here adapted by Harold Pinter into a mood piece about Hollywood and the people who inhabit it. Robert De Niro, in a brilliant performance, stars as the Irving Thalberg–like hero. With Robert Mitchum and newcomer Ingrid Boulting, who is worth forgetting. Dir. Elia Kazan. **2**

LAURA—(1 hr. 28 min.; 1944) Otto Preminger's funny, nasty mystery about a cop (Dana Andrews) who falls in love with the portrait of a murdered woman (Gene Tierney). Clifton Webb plays a silky newspaper columnist, Vincent Price an infantile kept man, and Judith Anderson an older woman with money. **8**

THE MAN FROM LARAMIE—(1 hr. 44 min.; 1955) One of the harsh and beautiful Westerns that James Stewart made with director Anthony Mann. Stewart is a wandering loner out to avenge the death of his brother. **83**

1900—(4 hr. 5 min.; 1977) Bernardo Bertolucci's visually magnificent historical epic of the peasant-landowner struggle from 1900 to 1945 as it transpires on the estate of an aristocratic Italian family. The stellar international cast and English soundtrack can be disorienting, and Bertolucci's poetic conceits occasionally fall flat, but the film as a whole is quite gripping. Robert De Niro is the padrone and Gérard Depardieu his peasant friend. With Sterling Hayden, Burt Lancaster, Dominique Sanda, and Donald Sutherland. **9**

PLAY IT AGAIN, SAM—(1 hr. 27 min.; 1972) A consistently amusing Woody Allen film about his obsession with the romantic, idealistic Humphrey Bogart of *Casablanca*, who materializes periodically to spur Woody on to higher things. There is, however, something unpleasant about pint-size, frowsy Allen's refusal to have anything to do with a girl who is less than model-gorgeous. Dir. Herbert Ross. **2**

THE PURPLE ROSE OF CAIRO—(1 hr. 22 min.; 1985) Woody Allen's Depression-era comedy about illusion and romance, with Mia Farrow as a movie-obsessed waitress. While she's watching a swank comedy one night, the dashing hero (Jeff Daniels) steps down off the screen and sweeps her away. Later, when the self-absorbed Hollywood actor who plays the hero also shows up, Farrow falls for him, too, and the joke of ordinariness is redoubled. All this drabness gets a little sad; the movie self-servingly implies that fantasy is the only thing that won't let you down. **2**

REBECCA—(2 hr. 10 min.; 1940) Joan Fontaine is the terrified bride, Laurence Olivier the glowering lord of the manor, and Judith Anderson the evil housekeeper in this enthralling modern Gothic. Directing from a script by Robert E. Sherwood and Joan Harrison, which was based on Daphne du Maurier's novel, Alfred Hitchcock injects his characteristic blend of fear, wit, and sex. **1**

SPELLBOUND—(1 hr. 51 min.; 1945) Gregory Peck and Ingrid Bergman are a bit too much wholesomeness at once, but this film offers plenty of fun and terror with its murder mystery solved through psychoanalysis. With a dream sequence by Salvador Dali. Dir. Alfred Hitchcock. **1**

THEATER LISTINGS

Many Broadway theaters will accept ticket orders, for a surcharge, on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.
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BROADWAY

Previews and Openings

Tuesday, June 23

DREAMGIRLS—The musical returns, directed and choreographed by Michael Bennett, with book and lyrics by Tom Eyen, and music by Henry Krieger. With Susan Beaubian, Arnetia Walker, Alisa Gyse, Willias White, Weyman Thompson, Roy L. Jones, Herbert L. Rawlings, Jr., and Kevyn Morrow. Previews begin 6/23 prior to a 6/28 opening. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $45. **Ambassador,** 215 W. 49th St. (239-6200). 2 hr. 10 min.

Now Playing

BIG RIVER—Musical based on Mark Twain's *Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff. Featured are Jon Ehrlich, George Merritt, Susan Browning, Franz Jones, Roger Bart, Andi Henig, Jennifer Leigh Warren, Michael McCarty, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $36 to $45; Fri. and Sat. at 8, $38.50 to $47.50; Wed. at 2, $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. ● ● **IRLS**

BLITHE SPIRIT—Richard Chamberlain, Blythe Danner, Judith Ivey, and Geraldine Page star in a revival of Noël Coward's comedy about a mystery writer who engages an eccentric medium of formidable powers to carry out research on his next book; directed by Brian Murray. With William LeMassena, Patricia Conolly, Nicola Cavendish. Tue. through Sat. at 8, $25 to $42.50; Wed. at 2, $20 to $37.50; Sat. at 2, Sun. at 3, $25 to $42.50; through 7/19. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hr. 35 min. **IRLS**

BROADWAY BOUND—Linda Lavin, John Randolph, Jonathan Silverman, Philip Sterling, Phyllis Newman, and Jason Alexander appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Mon. through Sat. at 8, $27.50 to $40; Sat. at 2, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hr. 40 min. **IRLS**

LA CAGE AUX FOLLES—Keene Curtis and Peter Marshall star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, music is by Jerry Herman, direction by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats $10. **Palace,** Broadway and 47th St. (757-2626). 2 hr. 40 min. ● ● **IRLS**

CATS—The London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It may last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $45; Wed. at 2, $25 to $40. **Winter Garden,** Broadway and 50th St. (239-6200). 2 hr. 45 min. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's score. Practically none of the original cast remains, but the replacements are entirely satisfactory. Mon. through Sat. at 8, Wed. and Sat. at 2; $30 to $45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. ● ●

COASTAL DISTURBANCES—Another worthy promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a lonely private beach; directed by Carole Rothman. With Rosemary Murphy, Annette Bening, Timothy Daly, Heather Mac Rae, Addison Powell, Jonas Abry, Ronald Guttman, Jean De Baer, and Angela Goethals. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30, except Sat. at 8, $33. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 20 min. **IRLS**

THE COMEDY OF ERRORS—A version of Shakespeare's comedy, adapted by the Flying Karamazov Brothers and Robert Woodruff, with a prologue by Avner the Eccentric, featuring all of the above, plus Ethyl Eichelberger (from Theater of the Absurd), Wendy Parkman, Gina Leischman and Vaudeville Nouveau. Enjoy the mirthful capers of this merry troupe of clowns who triumphantly sweep away all vestiges of sense. Robert Woodruff has directed skillfully. Tue. through Thu. at 8, Sat. at 2, Sun. at 7:30, $25; Fri. and Sat. at 8, Sun. at 3; $30; through 6/28. **Vivian Beaumont Theater** at Lincoln Center, 150 West 65th Street (239-6277). 2 hr. 10 min. **IRLS**

FENCES—James Earl Jones stars in August Wilson's Pulitzer Prize–winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships; directed by Lloyd Richards. With Mary Alice, Ray Aranha, Charles Brown, Frankie Faison, Courtney Vance. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thu. at 8, $10 to $32; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $35; Wed. at 2, $8 to $27.50. **46th Street,** 226 W. 46th St. (246-0102). 2 hr. 35 min. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Lee Roy Reams, and Denise Lor star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music, lyrics by Harry Warren, Al Dubin. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **St. James,** 246 West 44th Street (239-6200). 2 hr. 15 min. ● ●

I'M NOT RAPPAPORT—Jack Klugman, Ossie Davis, and Christine Estabrook star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are Daniel Ziskie, Richard E. Council, Josh Pais, and Jane Fleiss. Tue. through Thu. at 8, $32.50 to $37.50; Fri. and Sat. at 8, $35 to $40; Wed. and Sat. at 2, Sun. at 3, $30 to $35. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" in an uproariously funny show. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $30. **Brooks Atkinson,** 256 W. 47th St. (245-3430). 2 hr. **IRLS**

LES LIAISONS DANGEREUSES—A Royal Shakespeare Company cast performs a drama by Christopher Hampton, based on the French romantic novel by Choderlos de Laclos, dealing with a marquise and a vicomte, accomplices in a game of sexual corruption, deceit, and betrayal, set in France just before the Revolution; directed by Howard Davies. Featured in the cast are Alan Rickman, Lindsay Duncan, Beatie Edney, Kristin Milward, Suzanne Burden, Hilton McRae, Jean Anderson, Cissy Collins, Barry Heins, and Hugh Simon. Tue. through Sat. at 8, $30 to $40; Sat. at 2, Sun. at 3;, $25 to $35; Wed. at 2, $20 to $30. **Music Box,** 239 W. 45th St. (239-6200). 3 hr. **IRLS**

ME AND MY GIRL—Jim Dale, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, Eric Huton. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis,** 46th Street and Broadway (382-0100). 2 hr. 30 min. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, and music by the latter, lyrics by Herbert Kretzmer, with additional material by James Fenton; and adapted and directed by Trevor Nunn and John Caird with their customary panache. Colm Wilkinson, an Irish tenor who acts as well as he sings, which he does ravishingly, is Jean Valjean; others in the cast are Terrence Mann, Frances Ruffelle, Randy Graff, Leo Burmeseter, and Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture. Mon. through Sat. at 8, Sat. at 2; $30 to $47.50. 200 tickets at $16 are available Mon. through Thu. when valid student I.D.'s are shown at box office. **Broadway,** Broadway at 53rd St. (239-6200). 3 hr. 15 min. **IRLS**

THE MUSICAL COMEDY MURDERS OF 1940—John Bishop's witty whodunit, with jokes that come thick and fast, and sometimes rise to sublime imbecility. And best of all is the casting, with Richard Seff, Bobo Lewis, Michael Ayr, Lily Knight, Pamela Dunlap, Ruby Holbrook, Dorothy Cantwell, and Kelly Connell, all in prime form. Mon. through Sat. at 8, Wed. and Sat. at 2; $15 to $37.50. **Longacre Theatre,** 220 West 48th Street (239-6200). 2 hr. **IRLS**

THE NERD—Mark Hamill, Robert Joy, and Peter Riegert star in Larry Shue's comedy about an architect and a man who once saved his life; directed by Charles Nelson Reilly. With Patricia Kalember, Pamela Blair, Wayne Tippit, Timmy Geissler. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $6 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $6 to $30. **Helen Hayes,** 240 W. 44th St. (944-9450). 2 hr. 15 min.

OH! CALCUTTA!—Erotic revue, devised by Kenneth Tynan. Material contributors were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theatre,** 240 W. 47th St. (302-2302). 2 hr. ● ● **IRLS**

PYGMALION—Peter O'Toole, Amanda Plummer, Lionel Jeffries, Joyce Redman, Dora Bryan, and John Mills are the stars of a revival of George Bernard Shaw's classic comedy about a professor who wagers that he can transform a cockney flower girl into a gentlewoman who could pass for a duchess within six months; directed by Val May. Featured in the cast are Mary Peach, Osmund Bullock, and Kirstie Pooley. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $42.50; Wed. at 2, $27.50 to $37.50; through 7/18. **Plymouth,** 236 W. 45th St. (239-6200). 3 hr. **IRLS**

STARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard star in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe. The plot centers on a great train race around the United States to determine the fastest and greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars. The director is Trevor Nunn. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin,** 51st St. west of Broadway (586-6510). 2 hr. 20 min. **IRLS**

OFF BROADWAY

BEIRUT—Alan Bowne's play, directed by Jimmy Bohr, stars Michael David Morrison, Laura San Giacomo, and Terry Rabine, and is set in New York's Lower East Side in the very near future. Mon. through Thu. at 8:30, Fri. and Sat. at 8:30 amd 10:30 ; $15. From 6/19, Fri. and Sat. at 7:30 and 9:30; $20. **West Side Arts Theatre,** 407 West 43rd Street (541-8394).

BODEGA—Jaime Tirelli and Puli Toro have the leading roles in Federico Fraguada's drama about the struggle for survival of a Puerto Rican family trapped in a Bronx ghetto; directed by Alba Oms. Featured in the cast are Olga Molina-Tobin, Antonio Aponte, Regina Baro, and Donald Silva. In English on Wed., Thu., Fri. at 8; in Spanish on Sat., Sun. at 2:30 and 8. $10; through 6/28. **Puerto Rican Traveling Theatre,** 304 West 47th Street (354-1293).

THE COLORED MUSEUM—George C. Wolfe's satire which examines the myths and madness of our own perception of what it means to be black; directed by L. Kenneth Richardson. This is a sophisticated, satirical, seriously funny show, and its best numbers are polished and mordant. Featured in the cast are Loretta Devine, Danitra Vance, Tommy Hollis, Reggie Montgomery, and Vickilyn Reynolds. Tue. through Sun. at 8, Sat. and Sun. at 3; $20 to $25; through 7/12. **Public/Newman Theatre,** 425 Lafayette Street (598-7150). **IRLS**

THE COMMON PURSUIT—Simon Gray's drama, one of the best of the year, in a production that can scarcely be bettered, traces the lives of six Cambridge classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured in the cast are Daniel Gerroll, Reed Birney, Bill Buell, Lisa Eichhorn, Jack Coleman, and Mark Nelson. Tue. through Sat. at 8, Sun. at 7:30, Sat. and Sun. at 3; $23 to $30. **Promenade Theatre,** Broadway and 76th Street (580-1313).

COPPERHEAD—Erik Brogger's dark and comic tale of greed, crime, and ventriloquism; directed by Mary B. Robinson. Featured in the cast are William Cain, Kathleen Nolan, Campbell Scott, and William Wise. Wed. through Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7; $16 and $13. **WPA Theatre,** 519 West 23rd Street (206-0523).

THE DINING ROOM—A. R. Gurney Jr.'s play, directed by Patrick Brafford, with Joanne Genelle, Michael Bucklin, Susan Courtney, John Stumpf, Richard Pierce, Maggie Eldred, Lisa Mathias. 6/17 to 23 at 8, 6/21 at 3. **Raft,** 422 West 42nd Street (765-6274).

EDUCATING RITA—Austin Pendleton and Laurie Metcalf star in Willy Russell's play which is yet another charming variation on the Pygmalion myth, going Shaw one twist better in having the creation help recreate her creator. It's about an alcoholic professor involved with an ambitious hairdresser; directed by Jeff Perry. Tue. through Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7; $15 and $20. **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

ENO—A young Israeli mime expert, called a blend of Charlie Chaplin and Pee-wee Herman, showcases an evening of theatrical experiences demonstrating the art of gesture. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $18.50 to $23.50. **Cherry Lane Theatre,** 38 Commerce Street (989-2020).

FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade. Tue through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan St. (674-3838). ● ●

FUNNY FEET—A revue with comedy, music (ranging from Rachmaninoff and Handel to Samuel Barber to Broadway, pop, and Motown), and dancing, directed and choreographed by Bob Bowyer, featuring a cast of ten who portray over twenty dancing characters, some human, some not. Wed. through Sat. and Mon. at 8, Wed. and Sat. at 2, Sun. at 3; $22.50 to $29. **Lamb's Theatre,** 130 West 44th Street (997-1780).

THE GARDEN OF EARTHLY DELIGHTS—Martha Clark's version of the Bosch painting blends theater and dance, with music by Richard Peaslee. Tue. and Wed. at 7:30 and 9:30; Thu. at 8, Fri. and St. at 7:30 and 9:30; $20 to $22.50. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

GIVE MY REGARDS TO BROADWAY—An adaptation of George M. Cohan's 1904 *Little Johnny Jones,* about a famous jockey and his fight to restore his good name and win the girl he loves. Featured in the cast are Brian Quinn, Bruce McKillip, Raymond Allen, Susan Holmes, Peder Hansom, and Millie Petroski. Wed. through Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30; $17.50 to $20. Light Opera of Manhattan at **Playhouse 91,** 316 East 91st Street (831-2000).

HER TALKING DRUM—A combination of music and movement, created by Vinie Burrows, with music by Madeleine Yayodele Nelson, evoking the universe of black women from Africa, the Caribbean, and the Americas; directed by Lenwood O. Sloan. Featured in the cast are Hattie Winston, Kim Staunton, and Vinie Burrows. Wed. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 6; $16. **American Place Theatre,** 111 West 46th Street (247-0393).

JERKER—Robert Chesley's play, directed by Nicholas Deutsch, is set in a San Francisco apartment and tells the story of two gay men (Jay Corcoran and John Finch) whose relationship takes place entirely on the phone. Wed., Thu., and Sun. at 8; $12; Fri. through Sat. at 7:30 and 10, $15. **Sanford Meisner Theater,** 164 Eleventh Avenue (564-8038).

LADY L—Dina Gabrial has adapted Aristophanes' comedy *Lysistrata,* still set in ancient Athens, which features female impersonator Richard Collins as Lady L; directed by Jeanette Cocchi. Tue. through Thu. at 8, Fri. and St. at 8 and 11, Sun. at 3 and 7; $20. **Actors Playhouse,** 100 Seventh Ave. South (691-6226).

THE LATE GREAT LADIES OF BLUES & JAZZ—Sandra Reaves-Phillips uses song, narrative, and costume to recreate the essences of the "great ladies," i.e., Bessie Smith, Billie Holiday, Ethel Waters, Ma Rainey, Mahalia Jackson, and Dinah Washington; accompanied by the All Star Jazz Band led by George Butcher. Tue. through Sat. at 8, Sun. at 3; $22.50 to $27.50; from 6/16. **John Houseman Theatre,** 450 West 42nd Street (967-9077).

THE LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, this weirdly wonderful and funny musical, now in its fourth year, is set in a flower shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, and vocally by Ron Taylor. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a girl in the church choir who dreams of becoming a pop singer. Thu. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher,** Fifth Ave. at 104th St. (534-2804).● ●

NO WAY TO TREAT A LADY—Douglas J. Cohen's musical comedy based on a serial killer whose victims all resemble his mother; directed by Jack Hofsiss. With Stephen Bogardus, Liz Callaway, June Gable, Peter Slutsker. Wed. through Sat. at 8, Sun. at 7, Sat. and Sun. at 3; $18.50; through 6/21. **Hudson Guild Theatre,** 441 West 26th Street (760-9810).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. With Travis Hudson, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $30. **Douglas Fairbanks,** 432 W. 42nd St. (239-4321). ●

PERFECT CRIME—Warren Manzi's thriller about female psychiatrist and a male detective playing a sexual game of cat and mouse; directed by Jeffrey Hyatt. With Cathy Russell, Perry Pirkkanen, G. Gordon Cronce, John Sellars, and W. MacGregor King. Wed. and Thu. at 8, Fri. and Sat. at 7 and 10, Sun. at 7; $15 to $18. **Courtyard,** 39 Grove Street (307-7171).

ROSENCRANTZ AND GUILDENSTERN ARE DEAD—John Rubinstein, Steven Lang, and John Wood star in Tom Stoppard's comedy that turns *Hamlet* into a mirror seen through the eyes of the two hapless courtiers; directed by Robert Carsen. Tue. through Sat. at 8, Wed., Sat., and Sun. at 2; $18 to $27; through 6/28. **Roundabout,** 100 E. 17th St. (420-1883). **IRLS**

SELF DEFENSE—Joe Cacaci's play explores in detail a Bronx public defender's difficulties in dealing with a legal system plagued by injustices, politics, and plea-bargaining; directed by Arvin Brown. Featured in the cast are Michael Wikes, Paul Austin, Charles Cioffi, and Steven Marcus. Mon. through Fri. at 8, Sat. at 5 and 9; $25; through 6/27. **Joyce Theatre,** 175 Eighth Avenue (242-0800).

SHE STOOPS TO CONQUER—Oliver Goldsmith's charming farce about a youth who mistakes his intended's mansion for an inn; directed by Peter Ruffett. Fri. and Sat. at 8, Sun. at 3 and 7:30; $10; through 7/19. **Westside Repertory,** 252 W. 81st St. (874-7290).

SONGS ON A SHIPWRECKED SOFA—Written by James Milton and Polly Pen, based on nonsense poems of Mervyn Peaker, directed by Andre Ernotte, this musical is a fantasy of passion and mystery telling of an eccentric family adrift on the open seas who land on a very small island. Featured in the cast are Alma Cuervo, Stephen Geoffreys, Ann Talman, and Francisco McGregor. Tue. through Sat. at 8, Sun. at 5 and 8; $12 to $14; through 6/21. **The Vineyard Theatre,** 309 East 26th Street (683-0696).

STAGGERLEE—Rhythm-and-blues musical, based on a New Orleans folktale, starring Ruth Brown, written and directed by Vernel Bagneris, with music by Allen Toussaint. Set in New Orleans during Mardi Gras, it tells of a lad's romance with his sweetheart against her mother's wishes. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $25 to $29.50. **Second Avenue Theater,** 189 Second Avenue (674-1460).

STAR-CROSSED LOVERS—A musical fantasy about how Shakespeare made it as a playwright, bringing wenches, lords, ghosts, and Elizabeth I to life. Wed. through Sat. at 8, Sat. at 2, Sun. at 3; $12.50. **Royal Court Repertory,** 301 West 55th Street (956-3500).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, and enjoy life at a beauty parlor regularly; directed by Pamela Berlin. Featured in the play are the original cast—Blanche Baker, Kate Wilkinson, Mary Forgarty, Constance Shulman, and Rosemary Prinz. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $20 to $27; from 6/19. **Lucille Lortel Theatre,** 121 Christopher Street (924-8782).

TALK RADIO—Eric Bogosian's play (written with Tad Savinar) centers on an evening in the life of an acerbic and combative talk radio show host; directed by Fred Zollo. Bogosian stars, and featured in the cast are Michael Wincott, Linda Atkinson, Robyn Peterson, William DeAcutis, Susan Gabril, Zach Grenier, Peter Onorati, and Mark Metcalf. Tue. through Sun. at 8, Sat. and Sun. at 3; $20 and $25. **Public/Martinson Hall,** 425 Lafayette Street (598-7150).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. With David Drake and Becky London. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ● ●

THEATER COMPANIES

AMERICAN JEWISH THEATRE—*Bar Mitzvah Boy,* a musical by Jule Styne, Don Black, and Jack Rosenthal; directed by Robert Kalfin. It concerns a thirteen-year-old boy who persistently questions the values of his elders. With Michael Callan, Kimberly Stern, Mary Gutzi, Peter Smith, Daniel Marcus, Reuben Schaefer, Mary Gutzi, Eleanor Reissa. Tue. through Thu. and Sat. at 8, Sun. at 2 and 7; $18.50; through 6/28. **92nd St. Y,** 1395 Lexington Ave. (427-6000).

AMERICAN THEATRE OF ACTORS—Shakespeare's *King John,* with Will Buchanan, Tom Major, Seamus

McNally, Jane Culley, Derek Webster, Katherine Bel Geddes; directed by James Jennings. Wed. through Sun. at 8; $8; through 6/21. **Outdoor Theatre,** 314 West 54th Street (686-1284).

JEWISH REPERTORY THEATRE—*Half a World Away,* musical based on stories by Sholem Aleichem; book by Murray Horwitz, music by Raphael Crystal, lyrics by Richard Engquist; directed by Ran Avni. With Lawrence John Moss, Ivy Austin, Neva Small, Susan Friedman. Tue. Thu. and Sat. at 8, Sun. at 2 and 7; $15 and $18. **Theatre,** 344 E. 14th St. (505-2667).

LA MAMA E.T.C.—Through 6/28, Susan Mosakowski's *The Rotary Notary and His Hot Plate,* Part III of her *Large Glass* work. Wed. through Sun. at 9. 6/18 through 21, 25 through 28, 6/30 through 7/2, all at 8: *Power, Greed, and Self-Destruction in America,* subtitled *Give My Regards to Off-Off Broadway,* written and directed by Tony award–winning author Tom Eyen. Featured in the cast are Lola Pashalinski, Helen Hanft, William Duff-Griffen, and Black-Eyed Susan. $12. **La Mama E.T.C.,** 74A East 4th Street (475-7710).

MABOU MINES—Greg Mehrten's *It's a Man's World* centers on a gay former teen idol "who refused to play the game"; directed by David Schweizer. With Roger Guenveur Smith, Greg Mehrten, Paul Schmidt, Ruth Maleczech, Rhonda Aldrich, Dan Froot, Tom Cayler. Tue. through Sat. at 8, Sun. at 3; $13 to $15; through 6/28. **Apple Corps,** 336 W. 20th St. (869-3981).

MANHATTAN PUNCH LINE—*Bigfoot Stole My Wife;* Darren McGavin stars in Roy Carlson's six plays that reveal the truth behind the headlines in supermarket tabloids; directed by Jason Buzas. Wed. through Sat. at 8, Sun. at 3; (6/21 at 8); $10. **Judith Anderson Theatre,** 422 West 42nd Street (279-4200).

MANHATTAN THEATRE CLUB—*Claptrap,* by Ken Friedman, focuses on a writer with writer's block and an obsessed actor as they grope for success, fame, and fortune; directed by David Trainer. Featured in the cast are Fran Brill, Tresa Hughes, Nathan Lane, Joel Polis, and Cherry Jones. Tue. through Sun. at 8, Sat. and Sun. at 2:30; through 7/5. **City Center Theater,** 131 West 55th Street (246-8989).

MEAT AND POTATOES CO.—A revival of *Sailor, Beware!,* by Philip King and Falkland Cary, about a sailor's marriage which is menaced by a monster of a mother-in-law. With Julian Stone, Ronald Willoughby, Simon Allen, Lynn Marie Booth, and Tessa Mills. Thu. through Sat. at 8, Sun. at 3; $10. In repertory, through June 28, with Si Isenberg's *The Tronzini Ristorante Murders,* which deals with a guest of honor who is shot dead at a monthly meeting of mystery writers. **Alvina Krause Theatre,** 306 West 38th Street (564-3293).

MEDICINE SHOW THEATRE ENSEMBLE—Kenneth Koch's *1,000 Avant Garde Plays,* a profusion of really only 75 short playlets in a variety of styles; directed by Barbara Vann. 6/17 through 21 at 8; $12. **Marymount Manhattan,** 221 East 71st Street (682-4077).

NATIONAL SHAKESPEARE COMPANY—George Bernard Shaw's *Androcles and the Lion,* a commentary on religion, politics, and human nature; directed by David McKenna. Thu. through Sat. at 8, Sun. at 3; 6/18 through 21. Shakespeare's *The Tempest,* a tale of shipwreck on an enchanted isle; directed by Monica Hayes. Thu. through Sat. at 8, Sun. at 3; 6/25 through 28; $8. **Cubiculo ,** 414 W. 51st St. (265-2138).

PAN ASIAN REPERTORY THEATRE—Edward Sakamoto's comedy, *The Life of the Land,* sequel to *Manoa Valley,* has the Kamiya family returning to the home they once knew; directed by Kati Kuroda. Tue. through Fri. at 8, Sat. at 2 and 8; $12 to $16; through 6/20. **Playhouse 46,** 423 W. 46th St. (245-2660).

PROMETHEAN THEATRE COMPANY—William Greeley's *Anthony Kean,* set in upstate New York in 1835, tells of a radical astronomer who struggles to impress his genius on an unreceptive society; directed by Dan Roentsch. Featured in the cast are David Wilson, George Brouillette, Megan Stone, Terry Burns, Grace Pettijohn, Stephen Byers, and Lori Gustafson. Thu. through Sat. at 8, Sun. at 3; $8; 6/18 through 7/5. **Theatre 22,** 54 West 22nd Street (719-9812).

REPERTORIO ESPANOL—Ricardo Telesnik's *La Fiaca;* Eduardo Machado's *Las Damas Modernas de Guanabacoa;* Tirso de Molina's *En Burlador de Sevilla; La Zarzuela,* an anthology; in repertory. Thu. through Sat. at 8; Sun. at 3 and 7; $12 for plays, $16 for musicals; through July. Phone theater for details. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

THEATRE-STUDIO—Euripides' *Medea,* the 2,300-year-old drama about a woman whose hatred for her husband was greater than her love for her children; directed by A. M. Raychel. Featured in the cast are David Kener, Janet Geist, and Frank Wong. Thu. through Sat. at 8:30; $8; 6/18 through 27. **Theater,** Suite 200, 750 Eighth Avenue (718-445-6767).

UPSTART CROW COMPANY—Betty Lambert's *Under the Skin* is about the fight for sexual power in a marriage; directed by Anthony Giaimo; with Cheryl Lesley Royce, Robert King, and Ellen Fiske. Mon. through Fri. at 8, Sat. at 7 and 10; $8; 6/19 through 7/1. **Perry Street Theatre,** 31 Perry Street (982-1661).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANGEL CITY—Sam Shepard's play, about the game of manufacturing myths and the price that must be paid by those who play; directed by Jonathan Rosenberg. Featured in the cast are Michael Preston, Dallas Munroe, Danny Rose, John Jonas, Krista Hellferich, and Jeff Bender. Tue. through Sun. at 8; $7; through 6/20. **Pearl,** 125 West 22nd Street (924-4209).

APHRODITE—A tragedy of unrequited love, jealousy, and murder, adapted from the poems of Oscar Wilde and the Greek legend of Hippolytus; directed by Steven Baker. Thu. through Sun. at 8; $5. Through 9/17. **Dramatic Personae,** 25 E. 4th St. (673-4382).

BEEN TAKEN—Roger Hedden's comedy about coming of age in the eighties; boys meet girls in college, etc.; directed by W. H. Macy. Sun. through Wed. at 7:30; through 6/17; $8. **18th Street Playhouse,** 145 West 18th Street (529-1646).

BEER AND LOATHING ON THE GREAT WHITE WAY—One woman's story about choosing a life in the theater, written by Jerry James and Ann Beigel. Thu. through Fri. at 8, Sat. and Sun. at 7; $10. **American Renaissance Theatre,** 112 Charlton Street (645-9630).

FIVE-CENTURY AVANT GARDE FESTIVAL—Experimental theater from 16th-century Italy (Angelo Beolco's *Ruzzante Returns From the Wars,* Thu., Fri., and Sun. at 8); 19th-century Britain (*An Evening of British Music Hall,* Sat. at 8), and 20th-century Czechoslovakia (*The Ride That Never Was,* a political cabaret farce, Thu., Fri., and Sun. at 10). With Crystal Field, Mark Marcante, and others. $4 for each performance. **Theater for the New City,** 155 First Avenue (254-1109).

A FRIEND IN NEED—Michael Esposito's play, directed by Mark Farnsworth, that connects two alienated souls to the death of a girlfriend they once shared, featuring Mitchell Friedman and Tom Sciacca. Through 6/28 at 8:15; $8; call theater for specifics. **Our Studios,** 622 Broadway (677-9339).

GENERATIONS—To celebrate Father's Day: two one-acters by a father and a son (Richard and Toby Burwell). 6/19 and 20 at 8; $7. **National Improvisational Theatre,** 223 Eighth Avenue (243-7224).

GROWING UP, OUT AND POWERFUL—An evening of prose, poetry, storytelling and song about the struggles of lesbians and gays of color; a Gay Pride Month presentation. 6/15, 19, 20, 27 at 8; $10. **Castillo,** 10th floor, 7 East 20th Street (505-0170).

A HATFUL OF RAIN—A revival of Michael V. Gazzo's drama of drug addiction and alienation; directed by Jane Lindberg. Fri. and Sat. at 8; $8; through 6/27. **Actors' Factory,** 149 West 29th Street (594-1494).

HOLY HEIST—Ann Harson's comedy, spanning five decades in Brooklyn, focuses on an Italian family. Featured in the cast are Joseph Rose, Rafael Ferrer, Michael Twain, Louie Mustillo, Elizabeth Karr, Judith Scarpone, and Gene Santarelli. Wed. through Fri. at 8, Sat. at 3 and 8; through June 30; $10. **Beckett Theatre,** 410 West 42nd Street (279-4200).

THE HOUSE OF BERNARDA ALBA—A revival of Federico Garcia Lorca's drama about women in Spanish villages and how they're forced to conform to the values of the prevailing order; directed by Julia Robinson. Featured in the cast are Sarah Melici, Lally Ross, Elizabeth Ross, Charlotte Fleck, Laura Garcia, and Luz Castano. Mon. through Sat. at 8; $8; from 6/18. **TOMI Theatre,** 23 West 73rd Street (787-3980).

INTERART—Isabel Miller's *Patience and Sarah,* a love story of two women, and Holly Hughes *Dress Suits To Hire;* both starring Lois Weaver (who is also the director) and Peggy Shaw; running in repertory Wed. through Sat. at 8, Sat. and Sun. at 3 (phone for specifics); through 6/27; $8 to $10. **Interart Theatre,** 549 West 52nd Street (246-1050).

JENNIE'S STORY—Betty Lambert's play revolves around a sexual sterilization act in Alberta, Canada; directed by Gregg Ward. With Sheryl Cook, Bill Gillogly, Jane Holst, Ruth Summers, Mickey Zezima. Tue. through Sun. at 7; through 6/28; $8. **13th Street Repertory,** 50 W. 13th St. (675-6677).

THE JOHNSTOWN VINDICATOR—Quincy Long's play about an editor trying to solve the murder of a money-hungry minister; directed by Evan Yionoulis. With James Harper, Joy Young, Elizabeth Owens, Vince Grant, Ron Faber, David Thornton, Mathew Lewis, Paul Geler, Patty Heaton. Wed. through Sat. at 8, Sun. at 3; $10; through 6/21. **Harold Clurman Theatre,** 412 West 42nd Street (279-4200).

THE LEGACY—Gordon Nelson's play gives an account of the history of gospel music; directed by Elmo Terry-Morgan. With Marsha West, JoHanna Daughtrey, James McLeod, Tunde Samuel, Clarice Thompson, Billie Scott, Lorrie Porch, Cheryl Hilliard-Hewitt, Conrad Neblet. Through 6/21. **National Black Theatre,** 2033 Fifth Avenue, 2nd floor (427-5615).

LOST IN THE NEW AGE—A one-man show of comedy and satire starring Joe Raiola. Thu. through Sat. at 7:30, Sun. at 4; 6/18 through 28; $10. **18th Street Playhouse,** 145 West 18th Street (718-898-5375).

A MIDSUMMER NIGHT'S DREAM—This version of Shakespeare's work is performed by three actors in character heads—Derek Conte, Christine Linkie, and Jane Wilson; adapted and directed by Paul Rosa. Fri. and Sat. at 8, Sun. at 3 and 8; $8; through 6/28. **Gene Frankel Theatre,** 24 Bond Street (777-1710).

THE MISER—Kevin O'Connor stars in Albert Bermel's translation of Molière's work; directed by Daniel Wilson; with Steve Hofvendahl, Gail Grate, Alfred Cherry, Michele Harper (as Frosine), Fred Sanders, and Bill Raulerson. Thu. through Sat. at 8; through 6/20; $6. **Grace and St. Paul's,** 23 W. 71st St. (245-0533).

OUR LADY OF THE TORTILLA—Luis Santeiro's comedy about the chaos that ensues when a college student brings his southern-belle girlfriend home for the first time; directed by Max Ferra. Wed. through Sun. at 8, Sat. and Sun. at 3; $10; through 7/5. **INTAR Hispanic American Arts,** 420 W. 42nd St. (695-6134).

ROYAL OAK—Clifford Mason's play, starring Cynthia Belgrave, takes place in Trinidad, is about middle-aged love, and shows how the men and women in Port of Spain play the mating game; directed by Charles Turner. 6/18 through 7/5; $8. Long Island University's **Triangle Theater,** Flatbush and DeKalb Avenues, Brooklyn (718-403-1015).

THE SILO—Tom White's drama about a man, trapped atop a burning grain silo, who takes measure of his life in a small Texas town; directed by Dennis Schneider. Featured in the cast are Patrick Roche, David Hawes, Alexa Johnson, Charles Abraham, Barbara Brandon, Michael Lee Merrins, Patti Chambers, and Stephanie Thompson. Thu. through Sun. at 8, Sun. at 3; $8. **New Theatre,** 62 East 4th Street (279-4200).

SLIVERS—Four one-acters by Roy Cockrum, Timothy Mason, Jason Milligan, Scott Shook. 6/17 through 21 at 8, Sat. and Sun. at 3; 6/17 through 21 at 8, Sat. and Sun. at 3; $8. **Riverwest,** 155 Bank St. (222-2631).

SOME SUMMER NIGHT—Written and directed by Steve Josephson, with music and lyrics by Joel Adlen, play takes a trip through Shakespeare via Noël Coward and Max Sennett. With Nell Balaban, Spencer Bglarian, Gregg Washington, Jay Rubenstein, Sheila Mart, Tony Kish, Marguerite MacIntyre, and Alicia Gold. Fri. through Mon. at 8, Sat. at 2; $15. **Ernie Martin Studios,** 311 West 43rd Street (279-4200).

THREE NOT FROM THE TWILIGHT ZONE—Don Negro's three one-acters: *Nightmare With Clocks,* directed by Will Cantler; *Crossing the Bar,* directed by John McCluggage; *God's Spies,* directed by Cynthia Stokes. Wed. through Sat. at 8, Sun. at 3; $10. **Triangle Theatre,** 316 East 88th Street (860-7245).

TOOTH OF CRIME—Sam Shepard's rock-and-roll drama in which defiant rock stars grapple for turf; directed by Scott Carr. Tue. through Thu. at 8; $7.50; through 6/18. **Cactus Theatre,** 91 Charles Street (242-0709).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

JOBY BAKER—Recent figurative paintings and monotypes; through 6/30. Salander-O'Reilly, 22 E. 80th St. (879-6606).

CARLO CARRA—Forty works from this Italian painter's "*primitive period*" (1911–1919); through 6/30. Kouros, 23 E. 73rd St. (288-5888).

LEONARD CREMONINI—Large-scale figurative paintings and watercolors from 1975–1986, with themes that explore the rules and inhibitions of modern society; through 7/10. Bernard, 33 E. 74th St. (988-2050).

EMILIO DI CAVALCANTI—Works on paper from the collection of the Museu de Arte Contemporanea, Brazil; through 8/9. Americas Society, 680 Park Ave. (249-8950).

WILLIAM GARBE—Large-scale watercolors with imagery drawn from nature in the American Northeast; through 7/10. McCoy, 19 E. 71st St. (570-2131).

JOE GUY/REBECCA KAMEN—Wall structures and drawings by both; through 6/27. Cecil, 16 E. 72nd St. (517-3605).

STEVEN KATZ—Paintings and drawings of New York; through 6/19. Perlow, 980 Madison Ave. (517-5858).

ROBERT RAUSCHENBERG—Recent wall pieces and objects in a series entitled "Tibetan Keys and Locks"; through 6/20. Castelli, 4 E. 77th St. (288-3202).

JOHN STOCKDALE—Paintings that depict abstracted landscapes in Australia and Tennessee; through 6/27. Urdang, 23 E. 74th St. (288-7004).

RUFINO TAMAYO—Paintings, watercolors, and drawings by this Mexican artist, from 1929–1974; through 6/27. Martin, 23 E. 73rd St. (288-2213).

SELINA TRIEFF—Works on paper in charcoal, pencil, oil and gold leaf, in which the artist has adapted her own features to fit a variety of images, including pigs, birds, sheep, and goats; through 6/26. Graham Modern, 1014 Madison Ave. (535-5767).

57th Street Area

FRANCIS BACON—Paintings from the '80s, including five large-scale triptychs, one of which is a self-portrait; through 7/31. Marlborough, 40 W. 57th St. (541-4900).

CHUCK CLOSE—Twenty drawings from 1974–1986, including grid drawings and fingerprint drawings; 6/19–7/24. Pace, 32 E. 57th St. (421-3292).

THOMAS AQUINAS DALY—Landscapes, still lifes, and seascapes; through 6/27. Grand Central, 24 W. 57th St. (867-3344).

BRAD DAVIS/BRAD MILLER—Collaborative bronze and ceramic landscapes; through 7/4. Solomon, 724 Fifth Ave. (757-7777).

BARBARA DIXON DREWA/CHRISTOPHER GERLACH—Still-life paintings/Landscapes. through 6/25. Fischbach, 24 W. 57th St. (759-2345).

KENJI FUJITA/DAVID WINTER—Seven wall sculptures of painted wood, rubber, and metal/A large mixed-media sculptural installation; through 6/30. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

PETER GOODALE—Recent abstract paintings; through 6/27. Tilton, 24 W. 57th St. (247-7480).

ZAHA HADID—Fifty sketches and presentation drawings by this London-based architect; through 7/10. Protetch, 37 W. 57th St. (838-7436).

PETER HOLBROOK/MICHAEL BECK—Realist paintings by two California artists; through 7/3. Tatistcheff, 50 W. 57th St. (664-0907).

K. H. HODICKE—Recent paintings with animal imagery; through 6/26. Del Re, 41 E. 57th St. (688-1843).

JOAN MIRO—Sculpture, paintings, and drawings from the '60s, '70s, and '80s; through 7/3. Herstand, 24 W. 57th St. (664-1379).

PATRICIA NIX—Recent paintings and constructions; through 7/18. Zarre, 51 E. 57th St. (752-0498).

BETTY PARSONS/ELYSSA RUNDLE—Watercolors, gouaches, and constructions made from objects found on the beach/Recent works on paper; through 7/7. Armstrong, 50 W. 57th St. (582-8581).

BEVERLY PEPPER—Small-scale sculptures in steel, bronze, and iron, from 1966–1987; through 6/26. Emmerich, 41 E. 57th St. (752-0124).

LANGDON QUIN—Still-life and landscape paintings; through 6/26. Schoelkopf, 50 W. 57th St. (765-3540).

SEAN SCULLY—Monotypes; through 6/30. McKee, 41 E. 57th St. (688-5951).

East Village

JOHN ARMLEDER—Recent paintings; through 6/28. Hearn, 735 E. 9th St. (598-4282).

MILES BODIMEADE/JOANNE LANDIS—Stone sculptures by a British artist/Narrative paintings. Through 6/30. On the Wall, 328 E. 11th St. (460-0963).

THOM DOUGHERTY—Paintings of scenes from programs on color television; through 6/28. Kraine, 85 E. 4th St. (982-7118).

ILONA GRANET/DANITA GELTNER—Paintings on metal, several of which resemble street signs/Wall sculptures of landscapes, composed of synthetic materials. Through 6/28. P.P.O.W., 337 E. 8th St. (529-1313).

DIETER HALL—Figurative oil paintings by a Swiss artist; through 6/28. Robertson, 208 E. 7th St. (529-2484).

MARSHAL HOPKINS—Figurative paintings with mystical themes; through 7/5. Cerigo, 202 Ave. A (777-2579).

MARJUCCA KAMINEN—Recent abstract paintings by a Finnish artist; 6/23–7/19. Parker/Bratton, 322 E. 11th St. (228-7023).

MERLE TEMKIN—An installation and drawings; through 6/28. Sensory Evolution, 420 E. 13th St. (505-9144).

SoHo and TriBeCa

JOHN M. ARMLEDER—Recent paintings and furniture sculpture; through 6/27. Gibson, 568 Broadway (925-1192).

TEODORA BLANCO—Clay sculptures by a Mexican artist; 6/17–7/18. Grass Roots, 131 Spring St. (431-0144).

PETER BRADLEY—Found metal sculptures; through 6/30. Hirondelle, 476 Broome St. (925-1538).

DANIEL COUVREUR—Stone sculptures with movable parts; through 7/4. Steinbaum, 132 Greene St. (431-4224).

ELIZABETH DWORKIN—A decade of drawings; through 7/10. Munroe, 415 W. Broadway (226-0040).

JUD FINE—Free-standing mixed-media sculptures, plus works that combine sculpture and painting; through 6/27. Feldman, 31 Mercer St. (226-3232).

DAVID HACKER/ERIC DE LA COVA—Recent drawings/New sculpture; through 7/31. Plumb, 81 Greene St. (219-2007).

LINDA HENNEMAN—Recent large-scale drawings of familiar objects placed in unfamiliar situations; through 6/27. Hudson, 90 Hudson St. (925-7290).

ADRIAN KELLARD—An installation dedicated to people infected with AIDS; through 6/27. Schreiber/Cutler, 171 Spring St. (925-1441).

DOUGLAS KIRTON/JEFFREY SPALDING—Paintings based on landscapes by both. Through 7/31. 49th Parallel, 420 W. Broadway (925-8349).

MICHEL NEDJAR—Paintings, reliefs, and sculpture; through 7/7. Esman, 70 Greene St. (219-3044).

NICHOLAS PEARSON—Recent large-scale sculptures composed of Cor-Ten steel, aluminum plate, enamel, and pigmented concrete; through 6/27. Condeso/Lawler, 76 Greene St. (219-1283).

BEVERLY PEPPER—Recent paintings inspired by the Umbrian landscape surrounding her home; through 7/3. Cowles, 420 W. Broadway (925-3500).

PETER PINCHBECK—New abstract paintings with translucent geometric forms; through 7/10. Kelly, 591 Broadway (226-1660).

JOAN SEMMEL—Recent oil paintings of nudes in landscapes; through 6/27. Gruenebaum, 415 W. Broadway (966-3646).

JON SERL—Paintings from the '50s to the present, by a 93-year-old Outsider artist; through 7/4. Cavin-Morris, 100 Hudson St. (226-3768).

DAVID LOEFFLER SMITH/JONATHAN WAITE—Small-scale paintings by an artist who studied with Raphael Soyer and Hans Hofmann/Paintings that combine abstraction and figurative elements; through 7/5. M-13, 72 Greene St. (925-3007).

LEON TARASEWICZ—Large-scale abstract paintings with images taken from nature, by a young Polish artist; through 6/26. Thorp, 103 Prince St. (431-6880).

ANDY WARHOL—Two large "Camouflage" paintings, "Last Supper" paintings, and four paintings with images taken from advertisements; through 7/31. Castelli, 142 Greene St. (431-6279).

Other

JAMES CASABERE—A room-size sculptural installation and a selection of photographs; through 6/27. Klein, 611 Broadway (505-1980).

KEVIN NOBLE—Recent paintings; through 6/28. Bernarducci, 17 E. 17th St. (206-7578).

KIELL ERIK KILLI OLSEN—Recent acrylic paintings on wood that depict figures in surrealistic settings; through 6/30. Ala, 32 W. 20th St. (741-3344).

ARNOLD SHARRAD—Recent oil paintings with dreamlike imagery; through 6/30. Corner, World Trade Center Concourse (677-2508).

MICHELLE SUNA—Recent abstract paintings; through 7/2. Gotham, 317 E. 46th St. (754-1223).

INA WISHNER—Watercolors of English landscapes; through 6/28. Pen and Brush, 16 E. 10th St. (475-3669).

GROUP SHOWS

Madison Avenue and Vicinity

ACANTHUS—24 E. 81st St. (307-6189). "Egyptian Art: The Essential Object," organized by Frederick Schultz; through 6/25.

AMERICAN-SCANDINAVIAN FOUNDATION—127 E. 73rd St. (879-9779). Drawings by eight Norwegian illustrators; through 8/21.

CHAMBERLIN—138½ E. 80th St. (737-7201). "Beasts: Animals in 19th-Century Art," with works by Barye,

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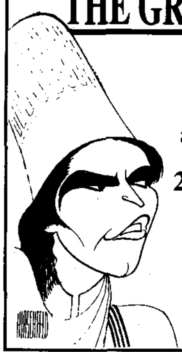

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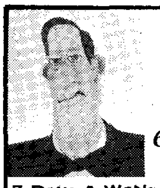

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Bonheur, Cabanel, Delaroche, Dupré, Gérôme, Troyon; through 6/30.

CHILDS—956 Madison Ave. (772-6606). Paintings by early 20th-century artists, including Barber, Blake, Roth, Van Ness, Weger, William; through 7/11.

FORUM—1018 Madison Ave. (772-7666). Paintings, drawings, and sculpture by American artists, including Demuth, Evergood, Gillespie, Hartley, Marin, Sheeler, Storrs, Zorach, others; through 7/31.

GALDY—19 E. 71st St. (517-8576). "The Baroque Sky"—ceiling and fresco drawings and oil sketches of the 17th and 18th centuries; through 7/17.

HIRSCHL & ADLER MODERN—851 Madison (744-6700). Paintings by Oulton, Prangenburg, Snyder; through 6/30.

MATHES—851 Madison Ave. (249-3600). "The Disquiet Landscape," with paintings by Amenoff, Bernhem, Chase, Gornick, Hansell, Jensen, Kalina, Lasker; through 7/21.

LAFAYETTE PARKE—58 E. 79th St. (517-5550). "Color and Expression: Brücke Through Blaue Reiter"; through 7/19.

RALPH—43 E. 78th St. (288-5222). Minimalist works by App, Kane, Venet; through 6/30.

SHEPHERD—21 E. 84th St. (861-4050). 19th-century French paintings, watercolors, drawings, and sculpture; through 6/27.

SIMON/NEUMAN—42 E. 76th St. (744-8460). Works by 20th-century American and European artists; through 8/31. By appt. only during summer.

SOLOMON & CO.—959 Madison Ave. (737-8200). Paintings and sculpture by Calder, Johns, Lichtenstein, others; through 6/30.

STAEMPFLI—47 E. 77th St. (535-1919). Works by gallery artists; through 7/17.

STONE—48 E. 86th St. (988-6870). A new painting by Estes; selected works by gallery artists; through 7/2.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). "Post-Abstract Expressionism," with paintings by Bluhm, Briggs, Dugmore, Leslie, Marca-Relli, Mitchell, Resnick, Stankiewicz, others; through 6/30.

57th Street Area

BLUM HELMAN—20 W. 57th St. (245-2888). Works by gallery artists; through 7/31; on 8th floor, drawings by sculptors, including Duff, Hunt, Keister, Knowlton, Lobe, Serra, Shapiro; through 7/31.

BORGENICHT—724 Fifth Ave. (247-2111). Invitational exhibition, with works by Batarda, Bumiller, Hatch, Sloan, Toepp. Umlauf, Welz; through 7/2.

DE NAGY—41 W. 57th St. (421-3780). "Still Life," with works by Avery, Csernus, Fish, Guston, Neel, Thiebaud, Wilson, others; through 6/27.

FITCH-FEBVREL—5 E. 57th St. (688-8522). Works on paper from the 19th and 20th centuries, by Bresdin, Escher, Pascin, Redon, others; through 7/31.

FRENCH—41 W. 57th St. (308-6440). "Night Light/Night Life," with works by Birmelin, Duval, Galuszka, Gornik, Mazur, Sullivan, Rickert, others; through 6/27.

FRUMKIN—50 W. 57th St. (757-6655). "The Landscape Interpreted," with large-scale paintings by Amenoff, Barnes, Conboy, Porter, Wiley; through 6/26.

GOODMAN—24 W. 57th St. (977-7160). Sculpture by Artschwager, Fabro, Horn, Kounellis, Oldenburg, Paolini; through 7/3.

HEESY—50 W. 57th St. (245-1420). Prints by Frankenthaler, Johns, Motherwell, others; through 6/27.

KENNEDY—40 W. 57th St. (541-9600). Watercolors by Baskin, through 7/15; etchings and lithographs depicting the female nude, by Barnet, Hopper, Sloan Whistler, others; through 7/3.

KENT—41 E. 57th St. (980-9696). "Assemblage," with works by Arp, Cornell, Duchamp, Ernst, others; through 7/2.

LUHRING, AUGUSTINE & HODES—41 E. 57th St. (752-3366). Works by Förg, Palermo, Knoeble; through 7/10.

MAEGHT LELONG—20 W. 57th St. (315-0470). Works by Bourgeois, Horn, Laib, Long, Mangold, Ryman, Serra; through 6/31.

MILLER—41 E. 57th St. (980-5454). Works from the sixties, by Arbus, Bourgeois, Held, Resnick, Ruscha, Warhol, others; through 7/31.

PACE—32 E. 57th St. (421-3292). Large-scale sculpture by Calder, Dine, Dubuffet, Flanagan, Samaras, Smith; 6/19–7/24.

ROSS—50 W. 57th St. (307-0400). Drawings by D'Arrigo, Leaf, Siani, Taplin, others; through 7/30.

SOLOMON—724 Fifth Ave. (757-7777). "Breaking Through Glass: East," with recent works by Bair, Berens, Davis, Gonzalez, Wilder, others; through 7/4.

WASHBURN—41 E. 57th St. (753-0546). Paintings by Hill, Johnson, O'Keeffe, Man Ray, Ryder; through 6/30.

East Village

BRIDGEWATER—208 E. 7th St. (505-9977). Paintings by Savides, Zanfardino; back gallery group show benefitting Art Against AIDS; through 6/28.

FICTION/NONFICTION—155 Ave. B (505-5590). Sculpture by Apfelbaum, Levine, Pondick; through 7/5.

GERSTAD—44 E. 1st St. (777-4058). Paintings by eight women artists; through 6/28.

PIEZO ELECTRIC—200 Ave. A (505-6243). Works by Goldstein, Lamka, Weiner; through 6/28.

POSTMASTERS—66 Ave. A (477-5630). Works by Formisano, Kelly, Kolbowski, Minter, Rankin, Wallace & Donohue; through 7/12.

SHARPE—175 Ave. B (777-4622). "Grace is the Better Part of Valour," with works by Duff, Nozkowski, Rose, Vollmer, Wiley; through 7/19.

SIXTOSIX—626 E. 14th St. (982-4586). Works by Hofheimer, Kristen, Levine, LoCasio, McCaul, Meyer, Resnick; through 6/30.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White St. (966-4444). "From the Files: Curator's Choice," curated by Lowery Sims; "Man Is an Island"—an installation by Joel Carreiro; through 7/11.

ARTISTS SPACE—223 W. Broadway (226-3970). Recent paintings by Coggeshall, Hammersley; architectural projects by Lynn and Ian Bader; video works by Goldin, Idemitsu, Thornton, others; through 6/27.

BASKERVILLE + WATSON—578 Broadway (925-1955). Works by Alexander, Blair, Dunham, Ess, Fishman, Komoski, Torreano, Turtlebaum, Welling, others, to benefit Art Against AIDS; through 7/3.

BOONE—417 W. Broadway (431-1818). Works by Artschwager, Bleckner, Dunham, Fischl, Lichtenstein, Marden, Nauman, Salle, Taffe, Winters to benefit The Armitage Ballet; works by Bleckner, Kruger, Levine, Marden, Salle to benefit Art Against AIDS; through 6/27.

BROWN—100 Greene St. (219-1060). "Inductive Geometries," with sculpture and paintings by Christian, Fisher, Levine, Nozkowski, Saunders; through 6/27.

CASTELLI—420 W. Broadway (431-5160). Works by gallery artists; through 7/30.

COOPER—155 Wooster St. (674-0766). Art Against AIDS, a benefit exhibition; through 7/4.

DAVIS—568 Broadway (219-1444). Works by Belag, Feinberg, Lee, Welty, Witek, others; through 6/27.

DRAWING CENTER—35 Wooster St. (219-2166). "The Art of Drawing in France 1400–1900: Master Drawings from the Nationalmuseum in Stockholm"; through 7/22.

EINSTEIN—591 Broadway (226-1414). Recent works by Bramson, Cass, Faden, Pekarsky, Sleigh, Sullivan, others; through 8/28.

ERPF—568 Broadway (925-6160). Paintings and drawings by Dryer, Kalina, Ostrow, Schiff, others, organized by Joseph Masheck; through 7/17.

ESMAN—70 Greene St. (219-3044). Paintings, reliefs and sculptures by Nedyar; works by Allen, Arman, Butter, DiSuvero, Lee, Leslie, Monte, others, to benefit Art Against AIDS; through 7/6.

55 MERCER—55 Mercer St. (226-8513). "Color Now," with works by Canright, Meneeley, Parker, Santlofer, Thorne, Vicente, others; through 6/27.

GRAND STREET—93 Grand St. (431-6693). Sculpture by Coyne and Michael, paintings by Jacobs and Kelly; through 6/27.

PENINE HART—105 Hudson St. (334-3522). Sculpture by Stevens, Strausman, Williams; 6/17–7/25.

HOFFMAN—429 W. Broadway (966-6676). "Four Bay Area Artists," with works by Carnwath, Gregory, Hankins, Soss; through 7/24.

LITTLEJOHN-SMITH—133 Greene St. (420-6090). Works by Geiser, Hoskins, Kimler; through 6/27.

LORENCE-MONK—568 Broadway (431-3555). Drawings to benefit Art Against AIDS; through 6/27.

MARCUS—578 Broadway (226-3200). Invitational show, with works by Rohrbach, Shelton, Starn Twins, Trockel; through 7/3.

MILLER—138 Spring St. (226-1220). Works by artists who apply paint to photographic prints, including Barrow, Clough, Kiefer, Michals, Rainer, Wojnarowicz/Warren; through 7/31.

MILLIKEN—98 Prince St. (966-7800). Works by gallery artists; through 7/31.

NEALE—320 Lafayette St. (431-5077). Works by Ault, Carter, The Grey Organisation, Korsmit, Rocha, others, to benefit Art Against AIDS; through 7/11.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995).Works by Kobayashi, Lambrechts, Tsujimura, Wang; through 7/18.

SHAPOLSKY—99 Spring St. (334-9755). Works on paper by Boardman, Calcagno, Cherry, Cruz, Hasen, McFarlane, Ruben, others; through 8/4.

STUX—155 Spring St. (219-0010). Invitational show, with works by Abate, Faber, Gendron, Hodgkin, Pollock, Tulcensky, others; through 7/2.

TERNE—169 Mercer St. (431-8033). "From the Other Side," with works by Azaceta, Carvalho, Mendieta, Okumura, Porter, Sutil, others; through 6/27.

TOLL—146 Greene St. (431-1788). Works by Beckett, Gianakos, Hashey, Kardon, Phelan, Winokur to benefit Art Against Aids; through 6/27.

TWINING—568 Broadway (431-1830). Works by artists working with vessel forms, including De Vore, Rie, Voulkos, others; through 7/15.

VAN ECK—420 W. Broadway (219-0717). Works by Breivik, Broto, Fasnacht, Fletcher, Hafstrom, Laufer, Lipski to benefit Art Against Aids; through 6/30.

VIAFORA—568 Broadway (925-4422). "Dwellings," with works by Brown, Green, Kahn, Naber, Tracy, others; through 6/27.

WEBER—142 Greene St. (966-6115). Works by Aycock, Biederman, Buren, Haacke, Kasten, Kendrick, Lewitt, Smithson, Zapkus to benefit Art Against Aids; through 7/25.

WOLFF—560 Broadway (431-7833). "Real Pictures," with works by Baldessari, Dwyer, Goldstein, Horndash, Joelson, Kane, Lemieux, Mentor, Mullican, others, to benefit Art Against AIDS; through 6/27.

WREN—153 Mercer St. (219-1118). "Eros and Thanatos," with works by Grisnati, Hollinshead, Malott, Rabinowitz, Stabilito, Ward; 6/18–7/31.

Other

CORDIER & ECKSTROM—417 E. 75th St. (988-8857). Works by gallery artists; through 7/10.

DAVERIO—521 W. 23rd St. (463-0688). Romantic expressionist works by artists of the "Scuola Romana" from 1925–1945; through 7/11.

56 BLEECKER—56 Bleecker St. (219-8836). "Subject/Object," with drawings and sculpture by Goode, Holden, Miner, Shane, Vass, others; through 7/3.

LANDFALL PRESS—611 Broadway (420-9616). Woodcuts by Bramson, Buck, Hitch, Kerrigan, Kunc, Larson, Sloan, Solien, Steir; through 6/30.

RYAN—452 Columbus Ave. (799-2304). American prints from 1900–1940, by Allen, Avery, Cook, Gwathmey, Hopper, others; through 7/11.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island (718-448-2500). "O.I.A. Tenth Anniversary Outdoor Exhibition"; through 10/4.

PHOTOGRAPHY

ALEXANDER ALBRIZZI—Color photographs of gardens in Venice; through 7/3. Stubbs Books & Prints, 28 E. 18th St. (982-8368).

REBECCA BLAKE—Recent photographs, films, and video work; 6/18–7/18. Light, 724 Fifth Ave. (582-6552).

BURDEN—20 E. 23rd St. (475-8790). Photographs by contemporary Latin American photographers; through 7/25.

MICHAEL EASTMAN—Landscape and architectural photographs made with an 8 x 10 view camera; through 7/11. Witkin, 415 W. Broadway (925-5510).

DOUGLAS FAULKNER—Photographs of national parks, and of children living in the Solomon Islands; through 6/27. Nikon House, 620 Fifth Ave. (586-3907).

TIMOTHY GREENFIELD-SANDERS—Recent photographic portraits of artists who participated in the historic Ninth Street Show, with a limited edition book; through 7/30. Castelli, 420 W. Broadway (431-5160).

SID GROSSMAN—Vintage photographs of Coney Island, the Lower East Side, Harlem, and Chelsea; through 7/2. Photofind, 138 Spring St. (334-0010).

I.C.P.—1130 Fifth Ave. (860-1783), Tue. 12–8, Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. "Helen Levitt: Children's Street Drawings, New York, 1938–1948"; 6/17–7/26.

I.C.P./MIDTOWN—77 W. 45th St. (536-6443). Tue.–Fri. 11–6, Sat. 12–5. Free. "Portrayals," with photographs by Bamberger, Carey, Close, Hellebrand, Sherman, The Starn Twins, Winokur, others; through 7/18.

DAVID JOYCE/TERRY BRAUNSTEIN—Life-size photographic sculpture installations/Photomontages made from appropriated images. Through 6/26. Pfeifer, 568 Broadway (226-2251).

LEDEL—168 Mercer St. (966-7659). Color photographs by Baker, Frey, Gordon, Pagnano, Skoff, Staller, Wayne, Wright; through 7/3.

JOE MALONEY—Color photographs of the Delaware River region of upstate New York, Philadelphia, and Washington, D.C.; 6/17–7/31. Pace/MacGill, 11 E. 57th St. (759-7999).

MARY ELLEN MATISE—Photographic collages in a series entitled, "Family Portraits"; through 7/5. Henry Street Settlement Arts for Living Center, 466 Grand St. (598-0400).

MUNICIPAL ART SOCIETY—457 Madison Ave. (935-3960). "Coney Island Comeback," with photographs by Nancy Rudolph and Don Snyder, and selections from the photo archive of the Department of Parks and Recreation; through 7/8.

PHOTOCOLLECT—740 West End Ave. (222-7381). "The Animal Show!" with photographs by Brandt, Devine, Krims, Nixon, Porter, Stieglitz, Wegman, others; through 7/3.

SEAGRAM—375 Park Ave. (572-7379). Photographs of New York by Coburn, Faurer, Groover, Klein, Meyerowitz, Stieglitz, others; through 7/15.

LEE SIEVAN—Studies of New York City life in the '40s; through 7/31. Camera Club of New York, 853 Broadway (260-7077).

ROY F. STAAB—Photographs documenting his "Reed Constructions"—geometric works created in the water with natural materials; through 7/15. Twining, 568 Broadway (431-1830).

DEBORAH TURBEVILLE—Photographs of ambiguous scenes, combining fashion and architecture; through 7/11. Staley-Wise, 177 Prince St. (777-1590).

PERFORMANCE

BROOKLYN BRIDGE ANCHORAGE—Cadman Plaza West and Front St., Brooklyn (571-2206). Through 6/30 at 8 (Thu., Fri., Sat. only): Huck Snyder's "Circus." $8. 6/22 at 8: John Kelly—a solo performance. $15.

LA MAMA ETC.—74A E. 4th St. (475-7710). Through 6/28 (Wed.–Sun. only) at 9: Susan Mosakowski's "The Rotary Notary and his Hot Plate." $8.

PERFORMING GARAGE—33 Wooster St. (966-9796). 6/18–21 at 8: Rebecca Moore. $6.

P.S. 122—150 First Ave. (477-5288). 6/20–21, 25–28 at 9: David Mamula in "In and Out of Character." $6.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3:50, seniors and students $1:50. (Free Tue. 5–8). Through 7/17: "Interlacing: The Elemental Fabric." Through 10/18: "Contemporary American and European Glass: The Saxe Collection."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3:50; children $1.50;

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ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 9/13: "The Photographs of Beatrice Pitney Lamb."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1." Through 7/12: "Recent Works by Mohammad Omer Khalil." Through 9/7: "Artist in the Marketplace." Through 9/7: "Curator's Choice III: Contemporary Painting, Photography, and Sculpture."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1:50; seniors $1. Through 6/29: "The American Eye For Style." Through 6/30: "European Ceramics from the Reverend Alfred Duane Pell Collection." Through 7/6: "Alfred P. Maudslay: Photographs of Maya Ruins." Through 7/6: "Hiroshige's 100 Famous Views of Edo: Summer." Through 9/7: "Working in Brooklyn: Painting." Through 7/20: "Home Scenes: American Genre Paintings." Through 8/3: "Beverly Pepper: Sculpture in Place." Through 9/14: "Shirley Burden: Photographs of Ellis Island in the 1950's." 6/17–9/21: "Recent Print Acquisitions." Through Dec. 1988: "The Hillman Foundation Collection of Modern French Painting."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 6/28: "Louis Sullivan: The Function of Ornament." Through 7/19: "Frank Lloyd Wright and the Johnson Wax Buildings: Creating a Corporate Cathedral." Through 10/18: "Safe and Secure: Keys and Locks."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6: $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. "Fragonard's The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tue. 11 a.m.–8, Wed.–Sun. 11 a.m.–5. $3.50, students and seniors $2; free Tue. 5–9. Through 8/23: "Joan Miró: A Retrospective." Through 7/5: "A Year With Children."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75. Through Aug.: "In The Picture." Through 8/16: "A World of Their Own: Native Artists From Israel." Through 8/2: "Art and Exaltation: Treasures of the Jewish Museum." Through 8/16: "A World of Their Own: Native Artists From Israel." Through 8/16: "Chagall and the Bible." Through 8/31: "Beyond the Halting Step of Deeds."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $4:50; children and seniors $2.25. "Heathcote Foundation Gallery of Late 18th and Early 19th–Century Decorative Arts." Through 6/21: "Impressionist and Post-Impressionist Masterpieces: The Courtauld Collection." Through 8/2: "Sung and Yüan Calligraphy and Painting." Through 9/6: "Luxurious and Elegant Dresses for the Dance." Through 8/16: "Masterpieces of 19th-Century French Photography by Gustave Le Gray and Henri Le Secq." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Mon.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 7/31: "European Decorative Arts from the Wadsworth Atheneum." Through 7/31: "Pierpont Morgan's Manuscripts and M. R. James." Through 7/31: "From Mr. Morgan's Library."

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tue.–Sun. noon–6. $3. Through 9/20: "The Holographic Instant: Pulsed Laser Holograms."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3:50; seniors $2. Through 6/23: "25 Years of James Bond." Through 7/12: "Projects: Mike Glier." Through 7/26: "Gauguin and His Circle in Brittany: The Prints of the Pont-Aven School." 6/18–8/18: "Llizd and the Illustrated Book." Through 9/8: "Berlinart: 1961–1987." Through 9/22: "Contemporary American Prints."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. "Rooms From the Home of John D. Rockefeller Sr." Through 6/28: "Flights of Fancy: Dolls Made by Contemporary Artists." Through 6/30: "Clare's Peaceable Kingdom: A Toymaker Ahead of Her Time." Through 8/23: "The Furniture of Duncan Phyfe and His Contemporaries, 1800–1840."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 8/16: "In Nature's Ways: American Landscape Painting of the Late Nineteenth Century."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri. noon–10, Sat. noon–8. Closed Mon.–Tue. Suggested admission $2:50, $1:50 seniors and children. Through 7/12: "Peering Beyond the Mask: Installation by Denis Gillingwater." Through 7/12: "The Other Man: Alternative Representations of Masculinity." Through 7/12: "Fake."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 7/12: "The Hudson River and the Highlands: Photographs by Robert Glen Ketchum." Through 7/15: "Jackie Robinson: An American Journey." Through 8/16: "The Wagstaff Collection of American Silver." Through 9/20: "Strong on Music: The New York Music Scene, 1836–1850." Through 11/8: "Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thur.,Sun.) 10 a.m.–6. Through 9/5: "Women and Literature: English and American Writers from the 18th Century to the Present." Through 9/19: "Are We to Be a Nation? The Making of the Federal Constitution." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. Through 9/4: "Federal Flourishes: A Musical Tribute to the United States Constitution." Through 9/5: "Dagmar Schauberger: Costumes and Designs from Holland." Through 9/11: "Jerome Robbins: A Gathering of Dances."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 8/30: "Harlem Renaissance: Art of Black America."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection" . . . Through 6/28: "1987 Biennial." **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Through 7/8: "The Viewer as Voyeur." **Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). "American Mastery: Eight Artists in the Permanent Collection of the Whitney." Through 8/26: "Generations of Geometry: Abstract Painting in America Since 1930."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 6/19 at 10 a.m.: "English Furniture." On view through 6/18. 6/20 at 2: "19th- and 20th-Century American Decorative Arts" and "Important Works by Frank Lloyd Wright and Louis Sullivan." On view through 6/19. **East**—219 E. 67th St. (606-0400). 6/20 at 11 a.m.: "Animation and Comic Art." On view through 6/19.

DOYLE—175 East 87th St. (427-2730). 6/18 at 10 a.m.: "Jewelry, Watches, Silverware, Numismatics, and Philatelics." On view through 6/16.

PHILLIPS—406 E. 79th St. (570-4830). 6/17 at 6: "Chinese Works of Art, Including Textiles, Jade, Bronzes, Pottery, and Porcelains." 6/18 at 6: "Fine Oriental Carpets and Rugs." 6/19 at 1: "United States and Foreign Coins and Metals." On view through 6/18.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 6/17 at 10:15 a.m. and 2: "Important Jewelry." 6/18 at 10:15 a.m. and 2: "Fine Books and Manuscripts." 5/18 at 10:15 a.m. and 2, 6/19 at 10:15 a.m.: "Arcade Jewelry." 6/19 at 10:15 a.m. and 2: "19th-Century Furniture." On view through 6/18.

MUSIC AND DANCE

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, June 17

LIZA MINNELLI—Carnegie Hall at 8. $20–$40.

GEORGE WINSTON, pianist. Avery Fisher Hall at 8. In support of the Food for Survival Food Bank, please take a can of food to donate. $17.50–$21.50.

NEWBAND, with guest clarinetist-composer David Krakauer. Works by Schwantner, Drummond, Douglas, Xenakis, including premieres. Weill Recital Hall at Carnegie Hall at 8. $7.

GRANT JOHANNESEN, pianist. Trinity Church, Broadway and Wall St., at 1. Free.

RICHARD PIERCE MILNER, pianist-composer, playing his own music, a blending of classical and jazz. Symphony Space at 8. $15.

JUNGWON PARK, soprano, with pianist Howard Lubin. Mozart, Schubert, Duparc, Donaudy, Bellini, Donizetti, Cho, Na, Kim. Merkin Concert Hall at 8. $10.

ELISE TOBIN, cellist, with clarinetist Teri Gauqui, David Ramsey on synthesizer, guitarist David Studer, vocalist Stephane Tadeo. New Theater, 62 E. 4th St., at 8. $6.

FRANK MARTORI, pianist. Lincoln Center Library at 4. Free.

FREDERIC CHIU, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

MANNES SCHOOL TRIO—Classical woodwind trio. Bryant Park, off Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

FRANK MURPHY & PARTNER—Music by piano-cello duo. "Juilliard at Citicorp." The Market, Lexington Ave. and 53rd St., at 1:30. Free.

SEUFFERT BAND, George F. Seuffert conductor. World Trade Center Plaza at 12:15. Free.

SOUTHERN EXPOSURE—Jazz. McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., Forest Hills, at 1. Free.

Thursday, June 18

LIZA MINNELLI—See 6/17.

THE BANGLES/HOODOO GURUS—Pier 84, 44th St. and Twelfth Ave. (249-8870), at 7:30. $15.

NEW YORK OPERA REPERTORY THEATRE, David Gately director; Leigh Gibbs Gore conductor. With sopranos Phyllis Treigel (N.Y. debut), Karen Beardslee, tenors Douglas Perry, Steven Tharp, mezzo-soprano Jane Shaulis, baritone Eric Allen Hanson. New York premiere of Conrad Susa's *Transformations,* from Anne Sexton's book. Merkin Concert Hall at 8. $12.

ST. LUKE'S CHAMBER ENSEMBLE—Violinists Krista Bennion-Feeley, Eriko Sato, violists Louise Schulman, Maureen Gallagher, cellists Karl Bennion, Rosalyn Clarke. Mozart's Viola Quartet, K. 515; Brahms's Sextet Op. 36, No. 2; Britten's *Four Pieces* for String Quartet. Celebrating Westbeth's 20th anniversary. At Church of St. Luke in the Fields, Hudson and Grove Sts. (226-1115), at 8. $15, including a reception.

BRYAN ADAMS, with The Hooters. Rock music. Madison Square Garden at 8. $18.50

WIDESPREAD JAZZ ORCHESTRA—A swing band, with music by Strayhorn, Ellington, Basie, others. Battery Park City Esplanade and Albany St., at the *Upper Room* sculpture, at 12:15. Rain date Fri. Free.

STEFAN PALM, harpsichordist. Music by Frescobaldi, Bach, L. Couperin, D. Scarlatti. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

HARPBEAT—Harpist Ellen Uryevick, Latin-percussionist Nydia "Liberty" Mata. Popular and traditional music. St. Mark's Park, Second Ave. and 10th St., at 12:30. (Intermission snacks.) Free.

STEVE SACKS—Brazilian jazz group. 1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

ANITA GELBER/SHIRLEY GERBER, duo-pianists. Lincoln Center Library at 4. Free.

WARREN CHIASSON—Jazz. 1411 Broadway Plaza at 38th St., at 12:30. Free.

BARGEMUSIC—Harpist Deborah Hoffman, violist Toby Hoffman, flutist Michael Parloff. Works by Bax, Hindemith, Bach, Faure, Ibert, Debussy. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

SEUFFERT BAND, George F. Seuffert conductor. Astoria Park, Queens, at 7:30. Free.

WHAT'S WHAT—Jazz. Thomson Hill Park, Greenpoint Ave. and 42nd St., Sunnyside, Queens, at 7:30. Free.

DON PAYNE QUARTET—Jazz. McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., Forest Hills, at 7. Free.

Friday, June 19

JVC JAZZ FESTIVAL NEW YORK—Festival information: 787-2020; box office at Omni Park Central, Seventh Ave., 55th–56th Sts. Today's programs: At 5, Weill Recital Hall: **Marian McPartland,** solo piano; $12 . . . At 8, Carnegie Hall: **Sarah Vaughan** and her trio/**Bobby McFerrin;** $18.50–$28.50 . . . At 7 and 11, Avery Fisher Hall: **Miles Davis** and the Miles Davis Band/**Kenny G.;** $18.50–$28.50 . . . At 8, **A Moonlight Blues Cruise with Albert Collins** and The Icebreakers, with David "Fathead" Newman; Hudson Dayliner, Pier 81, W. 41st St.; $22.50, in advance $20. At 8:30, Greenwich House, 27 Barrow St.: **Improvsations!,** with **New Winds/Dewey Redman Quartet;** $12.

JAZZ AT THE CENTER FESTIVAL—Art Blakey and the Jazz Messengers. Henry Street Settlement Harry DeJur Playhouse, 466 Grand St. (598-0400), at 7. $8.

BRYAN ADAMS—See 6/18.

VOICES INC., in concert. Bob Jackson, Jesse Junior, Lisa Schering, Shelli Yahya. Jazz Center of New York, 380 Lafayette St. (505-5660), at 8. $8, in advance $6.

ROCIO JURADO—Latin music. Madison Square Garden Felt Forum at 9 . $20, $25.

BOYCHOIR OF HANNOVER, WEST GERMANY, with members of the Fiori Musicali of Bremen. Choir of 35 boys and men, in music by Schutz, Buxtehude, Bach, J.C. Bach. St. Bartholomew's Church, Park Ave. and 50th St., at 8. $5.

AN EVENING WITH . . . BEATRICCE, THE MEZZANINE SOPRANO—A re-creation by Susan Borofsky of Beatrice Lillie's cabaret act, along with some Noel Coward songs; Christopher Drobny pianist and music director. Theater of Our Lady of Vilnius, 570 Broome St. (718-398-0437), at 8:30. $6.

JASON HWANG/SKYSING—Orchestrations and improvisations for small ensemble. Tomkins Square Arts Festival, P.S. 122, 150 First Ave. at 9th St. (677-9338), at 9. $7.

SHERRY WINSTON BAND—Jazz, with electric flute. 55 Water St. at Coenties Slip, Plaza South, at 12:15. Free.

MILTIADES MATTHIAS, pianist. Lincoln Center Library at 4. Free.

VALERIE MARANGO PERCUSSION QUARTET—Jazz. Bryant Park, off Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

CHRISTINE MACDONNELL & PARTNER, clarinet and piano duo. "Juilliard at Citicorp." The Market, Lexington Ave. and 53rd St., at 12:30. Free.

TOM FARRINGTON AND FRIENDS—Poetry and music. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

JAZZ AT NOON—Open lunch-hour jam session, with Billy Taylor, pianist. Cafe 43, 147 W. 43rd St., at 12. $4.

Saturday, June 20

JVC JAZZ FESTIVAL NEW YORK—See 6/19. Today's programs: At 5, Weill Recital Hall at Carnegie Hall, **Joanne Brackeen,** solo piano; $10 . . . At 8, Carnegie Hall, **Oscar Peterson;** $18.50–$28.50 . . . At 7 and 11, Avery Fisher Hall, **Chick Corea Elektric Band/The Crusaders,** with Joe Sample, and Wilton Feder; $15–$18.50 . . . At 8, Town Hall, **World Saxophone Quartet/Branford Marsalis Quartet;** $15, $18.50.

WILLIAMSBURGH ALL-STARS, with guest artist Reggie Workman. In tribute to Chipo Wakatama. Music of Jerry Eastman and Joe Ford. Weill Recital Hall at Carnegie Hall at 8:30. $10.

A TRIBUTE TO TITO PUENTE FROM HIS FRIENDS, Part II. Johnny Pacheco, Mongo Santamaria, Max Roach, the Tito Puente Orchestra, others. Apollo Theater, 254 W. 125th St. Benefit for the Puente Scholarship Fund (749-5838), at 8. $15–$30; $60, including reception.

NEW YORK OPERA REPERTORY THEATRE—See 6/18. Tonight at 9:15.

JAMES JABBO WARE/ME WE & THEM ORCHESTRA—Jazz Center, 380 Lafayette St. (505-5660), at 9. $10.

NEW YORK CHAMBER PLAYERS ORCHESTRA, Dorrit Matson conductor; violinist Dora Schwarzberg. Haydn's Symphony No. 88; Beethoven's Violin Concerto; Sibelius's *Andante Festivo* for Strings and Tympani. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

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Michele Hendricks. Greenwich House, 27 Barrow St. (645-2387), at 8 and 10. $10.

SUN RA & THE OMNIVERSE ARKESTRA—Modern jazz and big-band music. Central Park Summerstage, Naumburg Bandshell, near 72nd St., mid-Park, at 3. Free.

CAROLYN ENGER, pianist. Lincoln Center Library at 2:30. Free.

GARY HAMMOND & PARTNER—Jazz for piano and bass. "Juilliard at Citicorp." The Market, Lexington Ave. and 53rd St., at 5:30. Free.

TONY DEMARCO AND LINDA HICKMAN—Fiddle and flute music. Eagle Tavern, 355 W. 14th St. (924-0275), at 9 and 10:30. $5.

JAMAICA ARTS CENTER JAZZ ENSEMBLE—King Park Jazz Festival, Jamaica Ave. at 150th St., at 2. Free.

Sunday, June 21

JVC JAZZ FESTIVAL NEW YORK—See 6/19. Today's programs: At 5:30, Weill Recital Hall at Carnegie Hall, George Shearing, solo piano; $15 . . . At 8, Carnegie Hall, **Modern Jazz Quartet/New York Chamber Symphony;** program includes a world premiere; $18.50-$28.50 . . . At 7:30, Avery Fisher Hall, **Stan Getz Quartet/McCoy Tyner Trio/The Michael Brecker Band;** $18.50-$28.50 . . . At 8, Town Hall, **John Scofield Band/John Blake/Jamaaladeen Tacuma;** $10, $15 . . . Waterloo Village, Stanhope, N.J., **all-day Jazz Picnic;** $15.

NATIONAL JEWISH CHORALE, Matthew Lazar conductor; orchestra and vocal soloists. Bernstein's *Chichester Psalms,* works by Burger, Starer. Alice Tully Hall at 8. $10, $15.

JEANETTE KIM, pianist. Works by Beethoven, Debussy, Schumann. Merkin Concert Hall at 8. $10.

I SOLISTI IGNATII—Program of English madrigals. St. Ignatius, West End Ave. and 87th St., at 4. $5.

ROB SCHNEIDERMAN, with Michael Formanek, Akira Tana, guest artist Slide Hampton. Jazz Center of New York, 380 Lafayette St. (505-5660), at 8:30. $6.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with Bill Eldridge & High Society; offering. At 7: M.E.A.M.E. Multi-Ethnic African Music Ensemble; $5. Lexington Ave. and 54th St. (935-2200).

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Music Grove, Seuffert Bandshell, Glendale, Queens, at 3. Free.

BARGEMUSIC—See 6/18. Today at 4.

CAB LUCKY/LITTLE MIKE AND THE TORNADOS—Rock, blues, and jazz. Fulton Park, Fulton St. and Stuyvesant Ave., Brooklyn, at 1. Free.

Monday, June 22

JVC JAZZ FESTIVAL NEW YORK—See 6/19. Today's programs: At 5, Weill Recital Hall at Carnegie Hall, **Le Sun Ra a.k.a. Le Son Ra,** solo piano; $12 . . . At 8, Carnegie Hall, **Shadowfax & Alex de Grassi, Mark Egan;** hosted by John Schaefer of "New Sounds"; $16.50-$20 . . . At 8, Town Hall, **Musical Amusements of Chef George,** with George Shearing, Dizzy Gillespie, George Masso, others; $15, $18.50.

BACH ARIA GROUP—C.P.E. Bach's Oboe Sonata in g; Bach's Cantata 101 and arias; C.P.E. Bach's Sinfonia No. 2. Merkin Concert Hall at 8. $12.

SARA SANT'AMBROGIO, cellist/**NOREEN CASSIDY-POLERA,** pianist. Music of Boccherini, Schumann, Ginastera, Schuller. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

CAYENNE JAZZ BAND—Dixieland. Bryant Park, off Sixth Ave. between 40th-42nd Sts., at 12:30. Free.

KELLY LEON & PARTNER, violin and flute duet. "Juilliard at Citicorp." The Market, Lexington Ave. and 53rd St., at 5:30. Free.

WEST VILLAGE CHORALE SUMMER SING—Penna Rose conducts an open reading of Verdi's *Requiem.* St. Luke in the Fields, 487 Hudson St. near Christopher St., at 7:30. $5.

KAREN MARIE MARMER, violinist, with pianist Arthur Hart. Works by Beethoven, Franck, Ravel. Church in the Gardens, 50 Ascan Ave., Forest Hills, Queens (718-268-6704), at 8:30. Free.

Tuesday, June 23

JVC JAZZ FESTIVAL NEW YORK—See 6/19. Today's programs: At 5, Weill Recital Hall at Carnegie Hall, **Dick Hyman,** solo piano; $12 . . . At 8, Carnegie Hall, "Young Master—Old Master: Wynton Marsalis Salutes Dizzy Gillespie on His 70th Birthday"; **Wynton Marsalis Quintet/Dizzy Gillespie Big Band;** $18.50-$28.50 . . . At 8, Avery Fisher Hall, "A Rolling Stone of Jazz"; **Charlie Watts Orchestra** and 30 of England's jazz greats; $15-$25 . . . At 8, Town Hall, **Ornette Coleman,** with his original quartet, and **The Prime Time Band;** $15, $20.

NEW YORK CITY GAY MEN'S CHORUS, Gary Miller conductor. "We the People"—program celebrating the U.S. Constitution Bicentennial and Gay Pride Week. Music by Maltby, Garnet, a world premiere by competition winner Frank Ferke, songs by Peter Allen, Eubie Blake, the Gershwins, Weill, a N.Y. premiere by David Conte. Alice Tully Hall at 8. $8-$22.50. $1 of every ticket purchase price will go to the NYCGMC AIDS Outreach Fund.

HABANA, ANTOLOGIA MUSICAL—Classical and popular Cuban songs and zarzuela music. Repertorio Espanol, 138 E. 27th St. (889-2850), at 8. $16.

MUSIC FOR LIVING—Soprano Lasina Ceresa, pianists Zita Zohar, Gail Martin Henry, H. William Glazier; Phyllis Haynes host. Works by Schubert, Villa-Lobos, Faure, Brahms, Handel. Benefit for the Gay Men's Health Crisis. Merkin Concert Hall at 8. $50, $100.

ST. LOUIS CHILDREN'S CHOIR—Sacred, secular, and light music, with pianist. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 2 p.m. Free.

MARK REHNSTROM, baritone/**STANLEY SONNTAG,** pianist. Music by Handel, Schubert, Poulenc, Ives. Trinity Church, Broadway at Wall St., at 12:45. Free.

WALDO PARK BRASS ENSEMBLE—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

STRING OF PEARLS—Female vocal trio. Bryant Park, off Sixth Ave., 40th-42nd Sts., at 12:30. Free.

LOS PLENAROS DE LA 21—Traditional Puerto Rican music. With dance by Spoke the Hub Dancing and Creach/Koster duo. World Trade Center Plaza at 12:15. Free.

AMIRAN RIGAL, pianist. Lincoln Center Library at 4. Free.

OPERA

METROPOLITAN OPERA IN THE PARKS—Season opens **6/16** at 8, Great Lawn, Central Park: concert version of Puccini's *Tosca,* Garcia Navarro conductor; with Marilyn Zschau, Placido Domingo, Sherrill Milnes, Italo Tajo (rain date 6/18). **6/17** at 8, in Prospect Park, Brooklyn: Puccini's *La Boheme,* Richard Woitach conductor; with Rosario Andrade, Myra Merritt, Vinson Cole, David Arnold, Vernon Hartman, Julien Robbins, Italo Tajo (rain date, 6/18). **6/19** at 8, Marine Park, Brooklyn: *Tosca,* Navarro conductor; Johanna Meier, Nicola Martinucci, George Fortune, Tajo (rain date, 6/21). **6/20** at 8, Snug Harbor, S.I.: *La Boheme,* Woitach conducting; Elizabeth Knighton, Priscilla Baskerville, Cole, Arnold, Hartman, Robbins, Tajo (rain date, 6/21).

GENOVEVA, by Schumann. Bel Canto Opera Company in the American premiere of Schumann's only opera; Victoria Bond conductor, staged by Kathryn Weyand. FIT Auditorium, 227 W. 27th St. (873-1966). 6/20 at 8; 6/21 at 3. $15.

LA ZARZUELA—An anthology of songs from Spanish operettas. Repertorio Espanol, 138 E. 27th St. (889-2850). 6/20 at 8. $16.

DANCE

Paris Opera Ballet

METROPOLITAN OPERA HOUSE—6/16-20. Tickets, $9-$50 (dress circle sold out). All-new production of Rudolf Nureyev's *Cinderella.* 6/16 at 7: Opening-night Gala ($11-$200). Other evenings, 6/17-20, at 8; matinees 6/17, 6/20 at 2.

New York City Ballet

NEW YORK STATE THEATER—Through 6/28. Tickets, $5-$40. 6/16 at 8: *Square Dance,* new Martins ballet, *Liebeslieder Walzer.* 6/17 at 8: *Coppelia.* 6/18 at 8: *La Sonnambula,* new Martins ballet, *Episodes.* 6/19 at 8: *Interplay, Afternoon of a Faun, Other Dances, Episodes.*

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6/20 at 2: *Interplay, La Sonnambula, I'm Old-Fashioned.* 6/20 at 8: *Kammermusik No. 2, Les Gentilhommes, Liebeslieder Walzer.* 6/21 at 1: *Coppelia.* 6/21 at 8: *Interplay, Opus 19/The Dreamer, I'm Old-Fashioned.*

Netherlands Dance Theater

METROPOLITAN OPERA HOUSE—6/22–27. Tickets, $12–$40. 6/22 at 7; 6/23, 24 at 8; 6/27 at 1:30: *Heart's Labyrinth, Silent Cries, Six Dances, L'Enfant et les Sortileges.* 6/25, 26, 27 at 8: *L'Histoire du Soldat, Stamping Ground, Svadebka.*

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH—The Festival's final programs: 6/17, 19 at 8; 6/21 at 2: **The Dance Brigade** in two new works... 6/18, 20, 21 at 8: **Wendy Osserman Dance Company** in four works, including a world and a N. Y. premiere, by Osserman. 6/21, Evelyn Shepard and the Mary Anthony Dance Co. will join Osserman in a tribute to the Festival. The Drive at 120th St. (864-2929). $7.50.

Other

A & G DANCE COMPANY—Dance by Artis Smith (a world premiere) and Germaine Salsberg, including collaborative works. NYU's Tisch School of the Arts Main Stage II, 721 Broadway at Waverly Pl. (362-9382). 6/17, 18, 19 at 8. Benefit for the Special Relief League for people with AIDS and the homeless. $10.

AGLAIA DANCE PRODUCTIONS—6/20, 21 at 8:30: Susan Hefner Kline. Middle Collegiate Church, 50 E. 7th St. (228-8108). $7.

ASIAN AMERICAN DANCE THEATRE, with a new work by Eleanor S. Yung, other dances. AADT Performance Space, 26 Bowery (233-2154). 6/16–21 at 8. $8.

BILL T. JONES/ARNIE ZANE AND COMPANY—Creative Time at Central Park's Summerstage, Naumburg Bandshell, mid-Park near 72nd St. 6/19 at 8. Free.

BROOKLYN MUSIC SCHOOL BALLET RECITAL—All 125 students, ages 4–20, will dance in a special performance to music by Tchaikovsky, Prokofiev, Dvorak. The Playhouse, 126 St. Felix St. (718-638-5660). 6/19 at 7:30; 6/20 at 3 and 7. $6.

DAVID PARSONS—The choreographer and his company in "Around the Corner," a program to include two new pieces and three works from repertory. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 6/18–21, 6/25–28 at 8. $8.

FRESH TRACKS—New work by six. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 6/16, 6/23 at 8. $8.

KEIKO FUJII DANCE COMPANY—N.Y. debut of troupe from Osaka, in *Yamato,* by Fujii—a view in dance of Japan's history, from ancient times. With live music by shakuhachi flutist John Kaizan Neptune and his band. Alice Tully Hall. 6/19 at 8. $10–$20.

LA MAMA SUMMER DANCE FESTIVAL—Through 7/5. 6/20 at 8, 6/21 at 4: Hikari Baba Dancers; choreography by Baba, Terry Kreach, and performance artist Donna Long; music by Steven Antonelli. La Mama's La Galleria, 6 E. 1st St. (505-2476). Contribution.

MOVINGSOUND CONCERT #4—"Five Dances With Live Music": Candice Christakos/Gael Stepanek, Jan Gero, Andrew Jannetti, Phyllis Rose/Melinda Levokove/Shirley Fuerst, Keith Young. St. Mark's Church, Second Ave. and 10th St. (924-0077). 6/18–21 at 8. $8.

NEW STUFF!—New work by Barbara Chang, Terry Creach/Stephen Koester, Mary Jane Eisenberg, Tim Miller, Otrabanda Company. P.S. 122, 150 First Ave. at 9th St. (477-5288). 6/19, 20, 21 at 9. $8.

PHOEBE NEVILLE DANCE COMPANY—Three works, including the premere of an untitled solo. Nikolais/Louis Choreospace, 33 E. 18th St. 6/18–21 at 8. $8.

SALLY HESS/DANCETALES—*Autobiography Number 72* (N.Y. premiere), a solo by Hess for herself. Cunningham Studio, 55 Bethune St. (924-0077). 6/18, 19, 20 at 9; 6/21 at 3. $7.

SERENA DANCE THEATER—An international program. Damrosch Park, Lincoln Center. 6/20 at 8. Free.

SPOKE THE HUB DANCING/TERRY CREACH AND STEPHEN KOESTER—World Trade Center Tobin Plaza. 6/23 at 12:15. Free.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St. (966-3371). Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M)** **AE.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

FORLINI'S—93 Baxter St. (349-6779). Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30 a.m.–3. D Tue.–Sat. 5–2 a.m., Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thu. **(I)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St. (925-8775). Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tue.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

HARLEQUIN—569 Hudson St. (255-4950). Casual. Continental/Spanish. Spcls: angulas, bouillabaisse catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

IL CORTILE—125 Mulberry St., bet. Hester and Canal Sts. (226-6060). Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.–Thu. noon–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Fri. 5–1 a.m, Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–11. **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

SPRING STREET BAR AND GRILL—162 Spring St., at W. Broadway (219-0157). Dress opt. Continental/nouvelle. Spcls: scallops of veal with shiitake mushrooms and noodles, pan-roasted loin of lamb. Res. sug. L Mon.–Fri. noon–5:30. Br Sat.–Sun. 11:30 a.m.–5. D daily 6–midnight. Private parties for 30–150. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

TRIBECA CAFE—74 Leonard St., bet. Broadway and Church St. (431-0211). Casual. American. Spcls: sauteed chicken livers in pear sauce, grilled bear steak, roast pheasant, grilled swordfish in herb marinade with garlic and lemon, roast loin of pork with applejack sauce. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5–11. S Mon.–Sat. 11–2:30. Private parties for 15–30. Ent. Closed Sun. **(M)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thu. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ANGELICA—82 Seventh Ave. So., at Bleecker St. (620-9622). Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. one seating at 7. Closed Sun. **(M-E)** **No credit cards.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 475-9230). Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

CORNELIA STREET CAFE—29 Cornelia St. (989-9319). Casual. French country. Spcls: homemade country paté, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest and lemon, fresh pasta with broccoli and chèvre. Res. sug. B Mon.–Fri. 9 a.m.–noon. Br Sat.–Sun. 9:30 a.m.–4:30. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. **(I-M)** **AE, MC, V.**

COVENT GARDEN—133 W. 13th St. (675-0020). Casual. Continental. Spcls: crisp duckling with fresh fruit sauce, Norwegian salmon en papillote, sesame chicken with orange ginger sauce. Res. sug. L Tue.–Fri. noon–3. D Sun.–Mon. 5–11, Tue.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. noon–3:30. Parties for 10–150. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes and sherry vinegar-walnut oil dressing, grilled tuna with confit tomato and lemon basil pasta. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

LION'S HEAD—59 Christopher St. (929-0670). Casual. American. Spcls: soft-shell crabs, fresh spinach fettuccine with porcini mushrooms, cold poached salmon with lemon mousseline. Res. sug. Br Sat.–Sun. noon–4. D Sun.–Thu. 5:30–1 a.m., Fri.–Sat. to 2. **(I–M)** **AE, DC, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SABOR—20 Cornelia St. (243-9579). Casual. Cuban. Spcls: whole red snapper in green sauce, roast suckling pig (to order), Cuban pot roast. Res. sug. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, MC,V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. American. Spcls: medallions of roasted lobster with spaghettini, grilled swordfish with two mustard sauce and fried onions, roast Long Island duckling with quince compote, saffron and green peppercorn sauce. Res. sug. L Mon.–Fri. noon.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed swordfish with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. L Mon.–Fri. noon–3:30. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pre-theatre D 5:30–7:30. Harpist nightly. **(M)** **AE, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

BALKAN ARMENIAN—129 E. 27th St. (689-7925). Casual. Armenian/Middle Eastern. Spcl: Balkan shish kebab, stuffed fish, stuffed mussels. Res. sug. L Mon.–Fri: noon–2:30. D Mon.–Thu. 4:30–9, Fri.--Sat. to 10. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Franco, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

CASA MIA—225 E. 24th St. (679-5606). Casual. Northern Italian. Spcls: veal Sorrentino, chicken and veal alla crema, spaghetti carbonara. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: wild mushrooms roasted with thyme and whole garlic cloves, ravioli of lobster with essence of lobster and cream. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5:30–11–30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

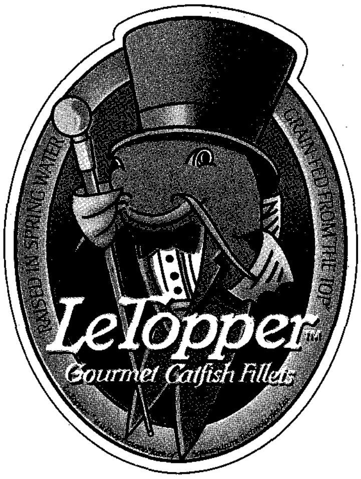
OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl. (473-7676). Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.--Fri. 11:30 a.m.–3. D Mon.–Thu. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.--midnight. Private parties for 50. Outdoor café. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. American. Spcls: tortellini Romano, Rascals steak sandwich, beer batter shrimp. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. 11:30 a.m.–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. **(M)** **AE, MC, V.**

ROMA NOVA—166 E. 33rd St. (683-8027). Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**



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RESTAURANTS

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St. (684-4207). Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato sauce, fajitas, marinated and grilled baby chicken with herb butter, hamburger. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, DC, MC, V.**

65 IRVING PLACE—65 Irving Pl. (673-3939). Dress opt. New American. Spcls: pheasant and truffle dumplings, loin of lamb with rosemary and Mediterranean vegetables, grilled veal chop with sage butter sauce and nutmeg pasta. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11, Sun. to 9. Br Sun. 11:30–3:30. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmon Dijon. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–10:30. Private parties for 25. Pianist Mon.–Fri. from 6–10:30. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt, Lexington Ave. at 42nd St. (850-5999). Jacket required. American. Spcls: sautéed snapper fillet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, fillet of beef with goose liver, chocolate truffle cake. L Mon.–Fri. noon–2:30. D daily 5:30–10:45. Pre-theater D 5:30–7:30. Ent. 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. Continental. Spcls: filet mignon, veal Margaretti, shrimp Emilliana. Res. sug. L Mon.–Sat. noon–3:30. D Mon.–Sat. 4:30–10. Private parties for 75. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. 5–9. Br Sun. noon–4. Private parties. Free D parking 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Fri. 11:45 a.m.–3:30. D Mon.–Fri. 3:30–9. Complete L and D. Closed Sat.–Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel (929-1855). Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: whole steamed fish in chutney, quail in ginger garlic gravy, tandoori chicken and vegetables. Res. nec. L daily noon–3. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Also **Indian Oven—285 Columbus Ave., at 72nd St.** (362-7567). **(M)** **AE, CB, DC, MC, V.**

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St. (206-8660). Casual. Northern Italian. Spcls: spada Genovese, tagliato manzo, gnocchi with gorgonzola. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, DC.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St. (753-9273). Jacket and tie required. American. Spcls: lobster, leek and artichoke salad with white truffle vinaigrette, roast goose fish and deep-fried cabbage, calf's liver with mustard sauce and pepper poppadum. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(E)** **The Grill:** (753-6387). Casual. Spcls: country veal pate, chefs special salad, grilled fish. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Closed Sun.**(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAPTAIN'S TABLE—860 Second Ave., at 46th St. (697-9538). Dress opt. Mediterranean seafood. Spcls: red snapper en papillote, grilled whole fish with Provençale herbs, soft-shell crabs. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. 5–midnight. Closed Sun. **(M)** **AE, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(E)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, *desserts and cheese tray 10:30–midnight.* Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts. (980-3985). Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, DC.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton (753-4500). Jacket required. Continental. Spcls: noisette of lamb with roquefort sauce, sautéed supreme of chicken with asparagus tips, fresh Maine lobster. Res. nec. B daily 7 a.m.–11 a.m. Br Sun noon–4. L Mon.–Sat. noon–3. D daily 5:30–11:30. Ent. **(E)** **St. Regis Grill:** Casual. B daily to 11 a.m. L daily 11:30 a.m.–2:30. D daily 2:30–1 a.m.**(M).** **AE, CB, DC, MC, V.**

L'AZUR—60 E. 54th St. (319-4500). Formal. French/Continental. Spcls: delice de saumon fume et sa garniture, ravioli de homard et de St. Jacques primavera, magret de canard grille aux cerises. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: marbré de foie gras en gelée de poivre vert, filet de flétan au Château Chalon, aiguillettes de canard à l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery and leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LA PETITE MARMITE—5 Mitchell Pl., at 49th St. and First Ave. (826-1084). Dress opt. French. Spcls: saumon grille sauce estragon, escalopine de veau aux tomates seches, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10:30. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Closed Sun. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L and D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. *Spcls: confit de canard, mignon de veau,* crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St. (593-8242). Casual. French nouvelle. Spcls: Josephine's delight, Menage a Trois seafood parcels, boned quail, medallions of venison. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–12:15 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

NANNI'S—146 E. 46th St. (697-4161). Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

NEMO'S—1 E. 48th St. (755-4990). Casual. Seafood. Spcls: broiled seafood combination, veal magenta, grilled Texas jumbo shrimp with mustard tarragon sauce. Res. sug. L Mon.–Fri. 11:30–4. D Mon.–Sat. 5–10. Piano bar from 5–8. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30,

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Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L daily noon–3. D daily 5:30–11. Private parties for 20–150. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. Discount parking after 6. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BACKSTAGE—318 W. 45th St. (489-6100). Casual. Continental. Spcls: roulade of chicken filled with scallops in a Dijon mustard sauce, poached Coho salmon with caviar garnish, grilled chicken with mushrooms and scallions. Res. sug. L Mon.–Sat. noon–2:30. Br Sun. noon–4. D nightly 5–1 a.m. Parties for 15–80. Ent. **(M)** **AE, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE FUNDADOR—146 W. 47th St. (819-0012). Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thu. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

CHEZ NAPOLEON—365 W. 50th St. (265-6980). Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA GRILLADE—845 Eighth Ave., at 51st St. (265-1610). Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11:30, Sat.–Sun. from 4. Complete L and D. **(M)** **AE, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts. (586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon-Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA SCALA—60 W. 55th St. (245-1575). Casual. Italian. Spcls: veal alla Scala, osso buco, gnocchi, red snapper marechiara. Res. sug. Open Mon.–Fri. noon –11, Sat. 4:30–11:30. Private parties for 25–35. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5:30–10:45. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RASPUTIN RUSSIAN—371 W. 46th St. (586-1860). Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA'S PLACE—303 W. 48th St. (245-9223; 586-4853). Casual. Mexican. Spcls: chimichanga del mar, carne assada, red snapper vera cruz. Res. sug. L Mon.–Sat. 11:30 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

RUSSIAN SAMOVAR—256 W. 52nd St. (757-0168). Jacket required. Russian. Spcls: chicken Kiev, shashlik, blini imperial, veal pojarski. Res. sug. L Tue.–Sun. noon–3. D Tue.–Sun. 5:30–midnight. Ent. Tue.–Sun. from 7. Closed Mon. **(M)** **AE, MC, V.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

UNCLE SAM'S-120 W. 51st St. (757-8800). Casual. American. Spcls: southern fried chicken, panned quail, roast duckling, lemon meringue pie. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10. Private parties for 60. Free D parking from 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 5–midnight. S Mon. –Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Lloyd Macklowe, roast veal and forgotten stuffings, old timer's salmon. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

BRUCE HO'S FOUR SEAS—116 E. 57th St. (753-2610; 421-4292). Casual. Cantonese. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight. **(M)** **AE, DC, V.**

CLUB A—333 E. 60th St. (308-2333). Formal. Italian. Spcls: linguini al frutti di mare, cappelli d'angelo primavera, piccata di vitello. Res. nec. D only Tue.–Sun. 9:30–4 a.m. Music for dancing from 9. Closed Mon. **AE, DC.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: patrani nachi, achar ghost, Madhur Jaffrey's baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M-E)** **AE, DC, MC, V.**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St. (759-9047). Jacket required. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30 a.m.–10:30 a.m. L daily noon–3. D daily 6–10:45. **(E)** **AE, CB, DC, MC, V.**

LA FENICE—242 E. 58th St. (759-4660). Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight, Sun. from 4. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30–3:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). *Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun.* **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TERRACE FIVE—725 Fifth Ave., at 57th St., Trump Tower (371-5030). Dress opt. French. Spcls: glazed chicken and mushroom blini, seafood and vegetable pancake, Terrace Five appetizer plate. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theater D 6–7. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (333-3800). Dress opt. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcl: winter game. Res. nec. *L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight.* Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADRIANO—1438 Third Ave., bet. 81st.–82nd Sts. (861-7799). Casual. Northern Italian. Spcls: pasta Adriano, pollo Riviera, cotoletta alla Piemontese. Res. sug. D daily 5:30–11:30. **(M)** **AE, CB, DC, MC, V.**

ALBERO D'ORO—1589 Second Ave., bet. 82nd–83rd Sts. (517-4448). Dress opt. Nouvelle Italian. Spcls: scaloppina tartusata, aragosta fra diavolo, pollo piccata. Res. sug. D only Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pianist Mon.–Sat. from 8. Closed Sun. **(E)** **AE.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–4. D daily 6–11. Private parties for 150. Pianist from 5 daily. **(M)** **AE, CB, DC, MC, V.**

BISTRO BAMBOCHE—1582 York Ave., bet. 83rd–84th Sts. (249-4002). Casual. French/Continental. Spcls: papillote de saumon, coquilles St. Jacques, sweetbreads. Res. sug. D Tue.–Sun. 6–11. Prix fixe D. Closed Mon. **(M)** **AE.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices and greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE CHARDONNAY—414 E. 73rd St. (772-9191). Casual. American. Spcls: New England lobster in lemon, *ginger butter with wild mushrooms, hot tuna niçoise,* radiatore pasta with plum tomato sauce and three mushrooms. Res. sug. D daily 6–11:30. Br Sun. noon–3. Private parties for 20. **(M)** **AE.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St. (759-6684). Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E).** **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

DIECI—1568 First Ave., bet. 81st–82nd Sts. (628-6565). Jacket required. Italian. Spcls: angel hair with lobster and crab sauce, jumbo shrimps imperiale, grilled roasted baby goat with rosemary. Res. nec. D only Mon.–Sat. 5:30–11:30, Sun. 5–11. Private parties for 50. **(M)** **AE, MC, V.**

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (861-1096). Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, cotoletta di vetallo primavera. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m.

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to *midnight.* Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St. (838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, medallions of veal with wild mushrooms, sautéed rare tuna with ginger, orange, and soy butter sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 and 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St. (861-4505). Dress opt. French. Spcls: huîtres gratinées au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes amères. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LES PLEIADES—20 E. 76th St. (535-7230). Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 5–midnight. Br Sat. 11:30 a.m.–3, Sun. to 3:30. Private parties. **(M)** **AE, CB, DC.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, *mignons de boeuf et de veau au poivre vert, burger l'omnibus.* Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Mon.–Sat. 6–2 a.m. Dancing Mon.–Sat. Private parties for 10–400. Closed Sun. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American/Continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portuguese. Res. sug. D only Sun.–Thu. 5–11, Fri.–Sat. to midnight. Br Sun. noon–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St. (249-9850). Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidoro. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St. (737-3328). Casual. Italian/Provençale. Spcls: penne pasta with four cheeses, warm duck confit salad, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thu. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Jazz Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. and Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian/French. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D Mon.–Sat. 6–1 a.m. Private parties 20–100. Russian gypsy music. Closed Sun. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: braised Norwegian salmon, roast baby pheasant with lentils and caramalised onions, boneless rack of lamb. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SILVER STAR—1236 Second Ave., at 65th St. (249-4250). Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hr. Br Sat.–Sun. 11 a.m.–4. Complete L and D. **(I-M)** **AE, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). **The Dining Room:** Formal. Continental. Res. sug. B daily 7 a.m.–10:30. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11 a.m.–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: seafood kushiyaki, seafood teriyaki, tempura. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I-M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices and greens. No res. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.–Fri. 5:30–midnight, Sat.–Sun. from 6. S Sun.–Thu. 1 a.m.–2:30 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11 a.m.–2:30. **(M)** **AE, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: braised game hen with tarragon and wild mushrooms, chicken Cameos, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FANDANGO—305 West End Ave., bet. 74th–75th Sts. (877-1500). Casual. American. Spcls: white salad, wild mushroom and lamb dumplings, spicy beef with Napa cabbage, large ravioli with artichoke and scallops. Res. sug. D Mon.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11 a.m.–4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC, V.**

MAESTRO CAFE—58 W. 65th St. (787-5990). Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30 a.m.–3:30. D daily 5–11. Br Sun. noon–4. S from 11. Pianist Tue.–Sun. **(M)** **AE, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1 a.m. Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th–70th Sts. (799-7847; -7922). Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L and D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts. (496-8940). Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. L Mon.–Sat. noon–3. Br Sun. 3–5. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th–68th Sts. (873-4100). Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30 a.m.–5. Ent. Tue.–Sun. **(M)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BRONX

SEASHORE—591 City Island Ave. (885-0300). Casual. American/continental/seafood. Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Seafood buffet Mon.–Thu. Ent. Fri.–Sat. **(M)** **AE, DC, MC, V.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St. (718-875-5181). Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30 a.m.–9, Sat. 4–11. Private parties. Pianist Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MICHAEL'S—2929 Ave. R (718-998-7851; -339-9288). Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-1330). Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

OTHER EVENTS

FAIR SEASON—One of the oldest of the all-city street festivals, the **52nd Street Fair** springs to life again on Father's Day, 6/21, 11 a.m.–5, on "Swing Street" between Lexington and Seventh Aves. (rain date, 7/12). Arts, crafts, antiques, and plenty of food, with some entertainment along the way . . . The annual **West Side Jewish Peoplehood Day Festival,** 6/21, 11 a.m.–6, will be on West End Ave. from 73rd to 79th Sts., a stretch that for the day will look like Jerusalem's Old Cardo bazaar. Jewish and Israeli arts, antiques, crafts, books, records, and, of course, Mideastern and Israeli food and entertainment. Rain date is 6/28 . . . The cultures of many Caribbean countries will lend their flavors to a **festival at Our Lady of Sorrows School,** on Stanton St., a block south of E. Houston. Dates are 6/19, 20, 21, and there'll be games and prizes with a Caribbean touch, a flea market, foods, crafts, the sounds of merengue and salsa, dancing at night, and lots more. Fri. 5–10, Sat. and Sun. 1–10. Proceeds will help renovate the school . . . With a down-home touch, the folks of the Union Square neighborhood are tossing a **Pot Luck Supper,** 6/17 at 6 p.m., to celebrate further the renovation of the historic park site. Your ticket of admission: a food dish ample for four people. In the Amphitheatre behind the Pavilion at 17th St. near Broadway . . . **Seventh Heaven,** the street festival that takes over Brooklyn's Seventh Ave. from Flatbush Ave. to 9th St. in Park Slope, is set for 6/21, 11 a.m.–5. Antiques, lots of street-style entertainers, a more formal BACA stage at 5th St., collectibles, international crafts and foods.

ON VIEW—If it's true that polo and croquet are becoming more popular every season, then note **Polo USA,** a retrospective history of polo in America. 200 samples of memorabilia from the last 100 years incude old photos and programs, helmets and mallets, trophies and scrapbooks that have been loaned by players like Bob Skene, Winston Guest, John Hay Whitney, and they're all on the second floor at the Cartier Building, Fifth Ave. and 52nd St., through June, 10 a.m.–5, Mon.–Sat. . . . Another comics expo is on for 6/21, 10 a.m.–6: the **Comic Book & Collectibles Marketplace,** in the Colonial Room, Madison Ave. and 46th St., is called "The Sold-Out Show," and you can buy, sell, and trade all day; admission, $3.

THE SPOKEN WORD, for entertainment and ideas, even—sometimes—both: **Bloomsday on Broadway VI,** the annual all-star celebration of James Joyce's *Ulysses,* will be 6/16 at Symphony Space, Broadway and 95th St., 7 p.m.–1 a.m. Anne Meara (who will re-create Molly Bloom, beginning about 11 p.m.), Fritz Weaver, Geraldine Fitzgerald, Jerry Stiller, John Rubinstein, and many more will turn out to read from the work, with the longest segment, "Cyclops," from 8 to 10. Tickets, $5 (864-5400). **WBAI-FM** will broadcast the proceedings live—99.5 . . . **Intertwined Roots, at the Museum of the American Indian,** is an exploration through slides, music, a talk, and contemporary artifacts of both North and South American Indian traditions—the Aymara and Quechua Indians of the Bolivian Andes with our own Native Americans of the Midwest. 6/20 at 2, Broadway and 155th St. (283-2420); $2, students and seniors $1 . . . Art critic **Emily Genauer** will be the speaker 6/23 at 7, in the Jewish Museum's series "Chagall and the Bible"; her topic: "My Friendship With Chagall." Tickets, $6; Fifth Ave. and 92nd St. (860-1888, 1889) . . . Music and talk about herbs are "extra added attractions" during the next few open-house evenings at the **Abigail Adams Smith Museum,** the 18th-century (just barely—1799) house at 421 E. 61st St. The garden and candlelit rooms are open from 5:30 to 8 each Tue. through July, with either musicians or craftsmen to beguile us. 6/16, singer Linda Russell with American ballads; 6/23, herbalist Marjorie Kern; 6/30, members of the Cremona String Quartet; 7/7, dulcimer player Lucille Reilly. Refreshments are available, and admission is $3, seniors $2, children under 12 free . . . "Berlinart 1961–1987," at the Museum of Modern Art, is bringing forth a flock of related programs, the next of which is a symposium, **Berlin and Film,** 6/26 at 8:30, moderated by Laurence Kardish, Museum film-department curator. Panelists are Ulrich Gregor, Clara Burckner, Eric Rentschler, Ingrid Scheib-Rothbart. Free with Museum admission, and those who attend the 6:30 film screening are invited to remain . . . **In the Pink,** a program described as "Chamber Poetry by John Garand," will have its first public performance 6/21 at 2, at the American Renaissance Theater, 112 Charlton St., at Greenwich St. The poetry, "written to be read aloud by one or more voices—solo and chorally," includes "Shattered Rainbows: Manhattan" and excerpts from "The Full Pink Moon," which "include stories as told by Babushka, a Polish bantam; Spot, a Welsh pony; Sweetie Pie, a Cheviot sheep; and Whiskers, a mongrel dog." Admission is free; best to reserve (645-9630).

REVELS AND CAUSES—Nobody who saw George Abbott's entrance on the Tony telecast will doubt that the show-business veteran is the perfect person to give his name to a benefit for the Actors' Fund of America—**Happy Birthday, Mr. Abbott! or Night of 100 Years.** It's all at the Palace—where else?—6/22 at 8, and the lineup of guest stars reads like a Who's Who of Abbott's shows and casts and admirers: Helen Hayes, Carol Channing, Butterfly McQueen, Jerome Robbins, Sheldon Harnick, Bob Fosse, Jose Ferrer, Nanette Fabray, Tab Hunter, Eddie Albert—and on and on. Tickets, while they remain, $100, $250 (757-2626), $750, $1,000 (including the supper party at Roseland: 977-4180) . . . The **Greenwich Village Crafts, Antiques, and Food Festival** benefits the **Village Visiting Neighbors,** the community people who offer free services like escorting, shopping, visiting to the area's elderly and housebound. It's a street fair 6/20, 11 a.m.–6 (rain date 6/21), on Washington Pl., between Sixth and Seventh Aves., and there'll be artists, craftsmen, antique dealers, and food vendors out in force . . . Performers Karen Akers, Jane Connell, Rita Gardner, Larry Kert, Elly Stone, Margaret Whiting, Ronny Whyte and many more will turn up at the Village Gate, 160 Bleecker St., 6/15 at 8 in a special program, "*This* Is What Friends Are For," to benefit **Bailey House,** the residence in the West Village for the homeless who are also suffering from AIDS. Tickets, $25, $35 (475-5120) . . . **"Music Greats of the 21st Century," a fundraiser for Black Pearl Dance Company** and something of a marathon of music, with Pheeroan akLaff, Serious Bizness, the 6th Ward, Maisha & Co., Ngomo Sasa, and other guests, begins at 5:30 on 6/21, and goes on till midnight. It's all at First on First, at 1st St. and First Ave., and costs $15 at the door, $10 in advance (665-3419). Black Pearl is a modern-dance troupe "dedicated to presenting black literary works from a dance-theater perspective."

HEADING TO THE COUNTRY? Brief notes on a few special events: The **"Clearwater" 's annual Great Hudson River Revival,** 6/20, 21, 11 a.m.–dusk both days, celebrates the river, the sloop *Clearwater,* and the efforts to clean up the river and its environment, as well as educational efforts with the young. There'll be stories and dancing, exhibits and mime, workshops and over 100 musicians at the 10-acre site, Croton Point Park, Croton-on-Hudson in Westchester (914-454-7951). You'll hear Richie Havens, Georgia Sea Island Singers, Bonnie Raitt (Sat.), Harlem Blues & Jazz Band (Sun.), and many more. $12 each day, $21 for both, at the gate; over 60 and the disabled, $6 . . . The yearly **Medieval Festival** hosted by Medieval Studies and Restorations, Inc., is in its final weekend, 6/20, 21, 11 a.m.–5 p.m., with vintage crafts, archery, foot jousting, a royal procession and court, medieval-cooking demonstrations, and children's games. The setting is the Sands Point Park and Preserve in Port Washington, L.I. $3; children 5–12, $1 . . . A **Strawberry Fest at Sunnyside,** in Tarrytown, Westchester, is set for 6/20, 21, 10 a.m.–5. There'll be strawberries and cream for sale, demonstrations in the cooking of 19th-century berry recipes (914-631-8200). Admission, $5; seniors $4.50; 6–14, $3.

NEW YORK EXPERIENCE—Multi-screen and multimedia montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.–Thu., 11 a.m.–7; Fri. and Sat., 11 a.m.–8; Sun., noon–8. $4.75; under 12, $2.90.

HAYDEN PLANETARIUM—American Museum of Natural History, CPW at 81st St. (769-5920). Through Labor Day: Sky Show, "The Seven Wonders of the Universe, " narrated by Burt Lancaster; Mon.–Fri. 1:30, 3:30; Sat. 11 a.m., 1, 2, 3, 4, 5; Sun. 1, 2, 3, 4, 5. $3.75, children 2–12, $2.

TOURS

MUNICIPAL ART SOCIETY TOUR—6/21, 28, from 11 a.m. to noon: A trek underground along the oldest subway tunnel in the world, the Atlantic Avenue tracks in Brooklyn. $10 (935-3960).

ADVENTURE ON A SHOESTRING—6/20 at 11 a.m., meet on N.W. corner of Sixth Ave. and 28th St. for a walk in the wholesale cut-flower market. 6/21 at 1, meet on N.E. corner of Madison Ave. and 34th St. for a walk in Murray Hill and a visit to Sniffen Court. Each tour, $5 (265-2663).

GREENWICH VILLAGE—A "Historywalk" with Joyce Gold (242-5762). 6/21 at noon, meet at Washington Square Park, under the arch, foot of Fifth Ave., to learn about street names, graveyards, and local architecture. $8.

BACK TO THE WATERFRONT—Tours of the Queensboro Bridge riverfront, with the Sutton Area Community people. 6/17 at 6:30 or 7:30, rain or shine, meet at Sutton Pl. and 57th St. Free.

SIDE STREETS OF GREENWICH VILLAGE/WEST OF SOHO—90-minute walks with Michael Levin, 6/21, 28. The Village tour leaves at noon and includes Bleecker and W. 4th Sts. between Sheridan Square and Abingdon Square. The other, at 2, is a walk through a landmark Federal-style neighborhood. Reservations necessary (924-7187); $6.

INWOOD HILL PARK—Life cycles of insects and birds, with Starr Saphir. 6/17 at 6, meet at the flagpole near entrance at Seaman Ave. and Isham St. $3; please call ahead (304-0730).

BROOKLYN BY WATER—A boat trip on a luxury fishing cruiser, the *Atomic,* with the Prospect Park Environmental Center and educator/history buff Dennis Bader. 6/21, 5:30–8:30 p.m., for the latest sunset of the year and views of the Brooklyn, Manhattan, and Verrazano Bridges. Snacks available to buy, or take a picnic. Reservations required (718-788-8500). $35.

CONEY ISLAND—A walk along the beach, boardwalk, and amusement area of this city "resort." The annual Mermaid Parade on Surf Ave. is scheduled for the day. 6/20 at 1, meet at Loew's Shore Theater on Surf Ave. Reservations suggested: the Brooklyn Historical Society (718-624-0890). $5.

FULTON FISH MARKET—Early-morning tour lets you watch the fishmongers in action; winds up with a chowder breakfast. 6/18 at 6:45 a.m.; and first and third Thu. monthly through Oct.: Meet at the South Street Seaport Museum Children's Center, 165 John St.; must reserve (669-9416). $17.

LADY LIBERTY'S MELTING-POT TOUR, with Guide Service of New York (408-3332). 9 a.m.–5:30. Sats. thru Oct., beginning with a S.I. Ferry ride, and including Chinatown, Little Italy, Little Ukraine, the Polish East Village, Brooklyn's Hasidic communities, Harlem, Yorkville, El Barrio, Little India, Greece in Queens, and more. Pre-register; $43, including lunch in the Polish East Village.

LOOK FOR WILD FOODS—New season of walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 6/20, Central Park. 6/21, Van Cortlandt Park.

NATURE WALKS—New York Botanical Garden, Bronx: 6/20 at 10:30 a.m., the Native Plant Garden; $2 (220-8747) . . . **Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 6/20 at 7:30 a.m., a morning bird walk; $2. 6/20 at 11 a.m., an insects-and-plant walk; $2. 6/21 at 1: a walk and talk about the folklore of wildflowers; $2. Woodland walks, Sat. at 11 a.m. (except 6/27, 7/4) and Sun. at 1 (except 6/28); $2. . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free . . . **Clay Pit Ponds State Park Preserve,** Charleston, S.I. (718-967-1976): Sun. through June at 11 a.m.(6/21, also at 1), a spring walk, with a look at flora, fauna, history, geology. Free.

URBAN PARK RANGERS—Walks and workshops, free unless otherwise noted. Call borough offices for the weekend lineup: Bronx: 548-7880 or 589-0096; Brooklyn: 718-287-3400; Manhattan: 397-3091; Queens: 718-699-4204; Staten Island: 718-442-1304.

OUTDOORS CLUB—Write for schedule of country hikes: P.O. Box 227, Lenox Hill Station, New York 10021. City walk: 6/21, a geological walk in Central Park; meet at 11 a.m., N.W. corner of Fifth Ave. and 66th St. $1 (877-0845 mornings).

SPORTS

BASEBALL—Mets: Shea Stadium, Flushing (718-507-8499). 6/19 at 7:35, 6/20 at 7:05, and 6/21 at 1:35: vs. Philadelphia; 6/23, 24 at 7:35 and 6/25 at 1:35: vs. Chicago. $6, $8.50 . . . **Yankees:** Yankee Stadium, Bronx (293-6000). 6/15–18 at 7:30: vs. Baltimore. $8.50, $10.

STEPS—Father's Day Race and Peewee Run: 6/21 at 10 a.m.: Over 500 runners (men only) are expected to compete in this 4-mile event through Central Park sponsored by the New York Road Runners Club (860-4455). $7; nonmembers, $10; also, at 9:30 a.m.: Children ages 2–6 can compete in this ¼-mile event. $1; both races begin and end at 90th St. and Fifth Ave.

GOLF—1987 Northville Invitational: See Billy Casper, Gene Littler, Gary Player, and other senior players in this tournament which will benefit the American Cancer Society of Long Island. 6/16 at 10 a.m. and 6/17 at 4, Celebrity-Am and Practice round, $5; 6/18, 19 at 7:30 a.m., $12 (per session); also, 6/20, 21 at 9 a.m. $15 (per session). Meadow Brook Club, Rt. 107 off LIE, Jericho, L.I. (370-0775).

CYCLING—Nabisco Mayor's Cup: 6/20—See some of the world's top professional cyclists including Nelson Vails, Shaun Wallace, and Betsy Davis in this premiere cycling event. Begins and ends at the corner of Front St. and Maiden Ln. in Manhattan. Women's 30K criterium race begins at 1:15 and the Men's 50K criterium race, at 2:15. Best vantage points for spectators: All along Front St., corner of Front St. and Wall St., and corner of Front St. and John St.

HORSE RACING—Belmont for the spring meeting, through 8/3 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured: 6/20, Hill Prince; 6/21, True North Handicap.

BOXING—Felt Forum (564-4400). 6/18 at 7:30: Chris Reid vs. Fulgencio Obelmejias, plus 9 preliminary bouts. $10–$20.

WRESTLING—Madison Square Garden (564-4400). 6/20 at 8: **Wild Women of Wrestling,** World Wrestling Federation professional matches. $9.50–$15.

CHILDREN

THE LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor, presents *Do You Hear What I Hear?*, a Lollipops concert that introduces children to the sights and sounds of the orchestra. 6/20 at 10:15 a.m. Bruno Walter Auditorium, Lincoln Center Performing Arts Library, Amsterdam Ave. at W. 65th St. (704-0840). $20.

CIRCUS BERSERKUS—A clown show by Tom Dougherty in the hobo/tramp clown tradition. 6/16–19 at 10:30 a.m. and 6/20 at 2. The Penny Bridge Players Theatre, Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn (718-855-6346). $4.

SOUTH STREET SEAPORT MUSEUM—Fulton and Water Sts. (669-9400). 6/20 at 5–6/21, 10 a.m.: "Overnight on the Peking": Sign on, enjoy sea chanteys, folktales, and sleep on board in this family overnight experience. $25 (reserve).

STORY HOUR—Eeyore's Bookstore West, 2212 Broadway between 78th–79th Sts. (362-0634); every Sun. at 11 a.m. through June. Free.

LONG RUNNERS—Mostly Magic: A magic show with audience participation, featuring Torkova and Imam every Sat. at 2. 55 Carmine St., off Sixth Ave. and Bleecker St. (924-1472). $7.50 . . . **13th Street Repertory Company:** *The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3. *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $3 . . **The Little People's Theater Company:** *Little Red Riding Hood* at 1:30, and *Sleeping Beauty* at 3, Sat. and Sun. through 6/21. 39 Grove St. (765-9540). $5 . . . **Off Center Theatre:** *Little Red Riding Hood* at 10:30 a.m., and *Beauty and the Beast* at 12:30 p.m., Tue.–Thu., through 6/25. 436 W. 18th St. (929-8299). $3.75.

CITY OF NEW YORK PARKS AND RECREATION—At the Hans Christian Andersen Statue: 74th St. at the Model Boat Pond (360-8140). Every Sat., through 9/26, children of all ages can enjoy a different story. 6/20 at 11 a.m.: *Isis and the Secret Name,* told by Diane Wolkstein. Free . . . **Belvedere Castle:** Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 6/20, at 1: "Boats Afloat"—Ages 5–11 can build toy boats and launch them on Belvedere Lake. Free (reserve).

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Manhattan: 6/17 at 3:30: "Poems and Songs for Children," by poet Abiodun Oyewole; also 6/23 at 3:30: "Magic Show," featuring Turbino and his magic; both programs at **115th St.** branch, 203 W. 115th St. (666-9393) . . . 6/17 at 3:30: "Flutes on Parade," an introduction to the flute, at **Ottendorfer** branch, 135 Second Ave. (674-0947); at 4: "The Poetry Project," a workshop for ages 6–12 at **Aguilar** branch, 174 E. 110th St. (534-2930) . . . 6/18 and 19 at 3:30: "Make a Mask of Your Face," a two session workshop for ages 6 and up at **Hamilton Fish Park** branch, 415 E. Houston St. (673-2290) . . . 6/20 at 2:30: "Rod Young Creative Puppetry," for ages 3–8 at **Lincoln Center** branch, 111 Amsterdam Ave. (870-1630) . . . 6/22 at 4: "Mime Workshop," for ages 7–12 at **George Bruce** branch, 518 W. 125th St. (662-9727). Pre-registration is required for most programs; all programs are subject to change or cancellation.

CLAY PIT PONDS STATE PARK PRESERVE—End of Carlin St., off Sharrotts Rd., Charleston, S.I. (718-967-1976). 6/20, 1–3: "Indians of Clay Pit Ponds"; also a series of Parent-Tot Nature Programs. Free (reserve).

SPECIAL EXHIBITS—1987 Cooperative School Exhibition: See children's artwork including drawings, paintings, sculptures, ceramics, collages, and other art forms. The exhibit, under the direction of the Studio Museum of Harlem, features creative work from students of I.S. 88, P.S. 76, P.S. 129, P.S. 144, P.S. 180, P.S. 207, and P.S. 208. Offices of the Manhattan Borough President, 1 Centre St., Municipal Building, Room 2041 (669-8141). Mon.–Fri, 9 a.m.–4, until 6/30. Free . . . **Doing Art Together:** Paintings, drawings, texture collages, and assemblages by children, parents, and teachers, participants in the collaborative hands-on workshop programs, Doing Art Together, at P.S. 92 in Harlem; through 6/21 at Aaron Davis Hall, City College of New York, W. 134th St. and Convent Avenue., Mon.–Fri., 9 a.m.–5, Free . . . **Jewish Museum:** Through 8/31: "In the Picture": Children can walk among the figures of a 19th-century German Jewish family and view photographic reproductions, an audio installation; also hands-on activities. Hours: Sun. 11 a.m.–6, Mon., Wed., and Thu. noon–5, and Tue. noon–8. Museum is open free Tue. evenings 5–8. 1109 Fifth Ave. (860-1888). Adults $4; children and seniors $2.

INFOQUEST CENTER—AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free. A hands-on environment, with holograms and satellites, fiber optics and robotics, to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Meet Gordon, the talking robot, find out if you can recognize your own voice, program a rock video, and watch a show with 32 video projectors.

SOUTH STREET SEAPORT MUSEUM—Through June: "Boys at Sea—Life Aboard the Schoolship St. Mary's." Children can climb into a hammock, taste hard tack, learn ropework skills, and talk to a 19th-century first mate. Hours: 10 a.m.–5 daily. Adults $4; seniors $3; and children $2.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 6/20–21 at 1:30 and 3: "Hand Puppets"—Create your own hand puppet with materials supplied by the museum. Exhibits: Shadow wall, performance area. "Nature Area"—Collection of small animals for children to observe. "Pageant of Puppets,"—Puppets, marionettes, puppet films, video puppet stages, and puppet art activities. See puppets from Italy, marionettes from France, shadow puppets from Thailand and the People's Republic, and learn how to use finger puppets, rod puppets, and hand puppets. Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults $2 (weekends) and $1 (weekdays); children $3, $2.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). Daily Exhibits: "Sounds Around"—How humans hear and create sound, complement an exploration of music and sounds of other cultures of the world. Exotic musical instruments, sounds from nature, and noisy everyday objects are examined. "Under Your Feet": Children can explore geology, exploring rock material, crystals, minerals, and soil samples with microscopes. "Boneyard": Skeletons and muscles of humans and animals are revealed to teach how our bodies work. Hours: Mon., Wed., and Fri. 2–5; Thu. (family night) 2–8; Sat., Sun., and holidays 10 a.m.–5. Donation.

BRONX ZOO—Fordham Rd. and Bronx River Pkwy., Bronx (367-1010). Children's Zoo—Participatory exhibits: Child-size heron nests, snail shells, and a spider web; children can enter a prairie-dog colony via a plexiglass tube and slide down a hollow tree; also a domestic-animal area where children can feed and pet animals. 75 cents; adults, $1 (in addition to regular admission price). Hours: Mon.–Sat., 10 a.m.–5; Sun. and holidays, 10 a.m.–5:30. Admission: Tue.–Thu., donation. Fri.–Mon., children, $1.50; adults, $3.75. seniors, free at all times. Additional $3 parking fee.

QUEENS MUSEUM—New York City Building, Flushing Meadow–Corona Park (718-592-2405). 6/21 at 1 and 3: "Beastly/Slabs"—Mold the creature of your dreams by making a clay sculpture. 50 cents. Hours: Tue., Thu., Fri. 10–5; Wed. 10–8; Sat., Sun. noon–5:30.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 6/20 at 1 and 3: "Architectural Styles"—Join a museum educator on a surprise-filled architectural tour of the Snug Harbor grounds. $2;. 6/21 at 1 and 3: "Windows and Rainbows"—Educator Robin Roberts will show slides of stained glass windows and then participants will make their own colorful acetate window (must reserve). $2. Fathers admitted free on Father's Day, 6/21. "Storytelling"—Every Sat. at 11:30 a.m., for pre-schoolers. In the Main Gallery: "Building Buildings." Downstairs Gallery: "Big Top Puppets." Hours: Wed.–Fri. 2–5, Sat.–Sun. 11 a.m.–5. $2.

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Mon., Tue., Thu., Sun. 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Sug. donation: $1.50; adults $3; Fri.–Sat. 5–9, free. Natural-science exhibits, dioramas, models, etc. Also the Naturemax Theater, with films, daily; the Natural Science Center, Tue.–Fri. 2–4:30, Sat.–Sun. 1–4:30; The Discovery Room, Sat.–Sun. noon–4:30.

NEW YORK AQUARIUM—W. 8th St., Brooklyn (718-266-8500). Walruses, dolphins, sea lions, whales, sharks, and more. "The Red Sea Exhibit"—Elaborate rockwork and coral simulate the vertical reefs of the Red Sea. "90th Anniversary Retrospective"—A photographic exhibition that traces 90 years of notable events in the New York Aquarium's history. Hours: Daily 10 a.m.–4:45. Adults $3.75; children 2–12, $1.50 (under 2 free); senior citizens free Mon.–Fri. after 2 (except holidays).

NIGHTLIFE DIRECTORY

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Joan Bud, Alan Kamen, and Hide Tanaka. 6/17: Ken Hatfield Trio. 6/18: Jim Mason Trio. 6/19: Ross Patterson Trio. 6/20: Maura Ellyn Trio. 6/21: Lenore Raphael. 6/22: Michael Rabinowitz Trio. 6/23: Jesse Junior Trio. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 6/17: Taylor Made; The Equators. 6/18: Wendy and Willie; Club Iguana. 6/19: The Source; Wendy Wall. 6/20: The Shane Gang; The Crows. 6/21: Steve Holly and Jim Viveno Revue. 6/22: The Quest; Bill Block and Big Bang. 6/24: Laura Theodore; Comedy Night with mc Jedda Jones. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 6/21: Max Roach Double Quartet, Tue.–Sun. at 9 and 11:30. 6/22: Peter Yellin All Stars. 6/23–25: Toshiko Akiyoshi New York Jazz Orchestra featuring Lew Tabackin. "After Hours..." the Phillip Harper Quartet play Tue.–Sun. after last set til 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 6/19: John Lee Hooker; The Nighthawks. 6/20, 21: Gloria Loring. 6/22: Bagatelle. 6/25: Local Heroes. 6/26: Frank Maya. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 6/20: Pianist Larry Willis and Ray Drummond on bass. 6/21: Saxophonist George Coleman Trio. with Kirk Lightsey and Santi DeBriano. 6/22–27: Kirk Lightsey with Ray Drummond. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 6/21: The Benny Carter Quartet, Tue. –Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. 6/22: Bucky and John Pizzarelli, Jr. 6/23–28: The David Murray Trio. **AE, CB, DC, MC, V.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 6/21: Carla Bley Sextet, shows Tue.–Thu. at 8 and 10; Fri.–Sat. at 8, 10 and midnight. 6/22: Les Paul Trio. 6/23–28: Pianist Horace Silver. **AE, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 6/17, 18: Keith MacDonald. 6/19, 20: Vladimir Shafranov. 6/21: Dom Salvador. 6/23–27: Joanne Brackeen. **Upstairs:** 6/19 at 8: Lois Robbins; followed by Ellen Foley, and The Mario Cantone Comedy Show at midnight. 6/20 at 8: Jim Dawson; followed by Cabaret featuring Leata Galloway, and stand-up comics at 9:30, 11 and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). 6/17–20 from 10–3 a.m.: Singer Alicia Sherman with pianist Peter Madsen and Phil Bowler on bass. Sun. 5–10: Singer Stan Edwards with Larry Intorella. Mon.–Fri. 5–10: Singer-pianist Howard Barry. Sun.–Mon. from 10–3: Singer-pianist Bob Dorough with Bill Takas on bass. Tue. 10–3 a.m.: Chuck Wayne Trio. **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 6/17, 24: Alan Bates Duo. 6/18: John Pizzarelli, Jr. Trio. 6/19: Beth Winter Trio. 6/20: Carla White. 6/22: Frank Vignola Trio. 6/23: Joe Derise with John Dooley. Music Wed.–Thu. from 8, Fri.–Sat. from 9, Mon.–Tue. from 7:30. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 6/17: Realtime featuring Miriam Phifer; Dial. 6/18: En Vitro; Euphoria. 6/19: Unda Cova; The Swing. 6/20: Blue Palms; Y Fly To London. 6/21: Barbecue Bob and the Spareribs; Noble Gas. 6/22: Mike Rimbaud; Midnight Jam with David Leonard. 6/23: Dom Casual; Razorbacks. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 6/20, 23–27: Pianist Hilton Ruiz with Major Holley on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 6/20: Jazz-trumpeter Dizzy Gillespie with Sam Rivers, John Lee, Ignacio Berroa and Ed Cherry in "Dizzy Goes Broadway." Two shows nightly at 9 and 11. 6/23–7/11: Nellie Lutcher and Ella Mae Morse. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 6/17: P.T.V. 6/18: Jim Campagnola. 6/19, 20: Gloria Lynne. **AE, CB, DC, MC.**

NICKELS—227 E. 67th St. (794-2331). Every Tue.–Sat. from 8: Singer-pianist Daniel Nye. Rudy Roberson takes over on Sun. from 6, and Lee Glantz on Mon. from 7. **AE, DC, MC, V.**

NIRVANA CLUB ONE—1 Times Sq. Plaza. (486-6868). Indian restaurant. 6/17: Tiny Lights; Bethany Wilde; The Zummos. 6/18: The Singles; Midnight Jam with Nerve Damage. 6/23: Show of Hands; Blacklace; Angels in Vain. Sets at 10, 11 and 12:30 a.m. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Sean Mahony Dixieland Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Pianist Terry Waldo. Mon.: Howie Wyeth barrelhouse piano. Tue.: Phil Bennett Society Swing. Music from 9. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 6/19: The Feelies; Hugo Largo. 6/20: The Bears featuring Adrian Belew with special guest Tirez-Tirez. 6/24: Bad Company; Rick Medlocke and Blackfoot. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 6/21: Chico and Von Freeman Quintet. 6/23–28: Art Blakey and the Jazz Messengers. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 6/18–20: Cissy Houston., Tue.–Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. 6/23–27: The Main Ingredient. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 6/17: Empire State Soul Club. 6/18: Ritual Tension. 6/19: Luther Johnson. 6/20: Fenton Robinson; History of Spare Parts. 6/21: Wild Blue Marlins; Cornflakes. 6/22: Wayfarers; Cargo Cult. 6/23: Stay Tuned. Shows from 9. **No credit cards.**

TRIBECA CAFE—74 Leonard St., bet. Broadway and Church St. (431-0211). American restaurant with jazz nightly from 8–2:30 a.m. Through 6/20: Peter Leitch Trio with Jed Levy on saxophone and Tony Falanga on bass. 6/22–27: Tony Falanga Trio featuring pianist Kenny Werner and Tom Rainey on drums. **AE, DC, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 6/22: JVC Jazz Festival '87 with Mongo Santamaria and his Orchestra; Manny Oquend's Libre with soloist Clark Terry. 6/23: Jack Wilson Piano Duo. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 6/21: Charlie Haden with Ernie Watts, Alan Broadbent and Billy Higgins. 6/23–28: Buddy Tate/Al Grey Quintet. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 6/17–21: Norman Mapp with Bill Wurtzel, Bross Townsend, and Gene Taylor. 6/22: "Comedy Out of Control" with Steve Solis, Jedda Jones and others. 6/23: Don Leight and his Masters of Swing. 6/24–28: Sammy Price. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. at 8. 6/17–20: Pianist Jane Jarvis with Milt Hinton on bass, 6/18, Michael Moore replaces Milt Hinton, and guitarist Joe Beck joins the duo 6/19, 20. 6/21: Guitarist Gene Bertoncini with Michael Moore on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 6/17: The Drifters. 6/18: The Gadd Gang; Sweet Liss and the Swells. 6/19, 20: True West. 6/24: Highway 101. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Through 6/21, Jeff Altman, Tue.–Thu., Sun. at 9, Fri.–Sat. at 9 and 11:30. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 6/21: Comedians Jaz Kayner, Steve Rizzo, Ben Creed, Bryan Regan, Danny Curtis, and Hiram Kasten, Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

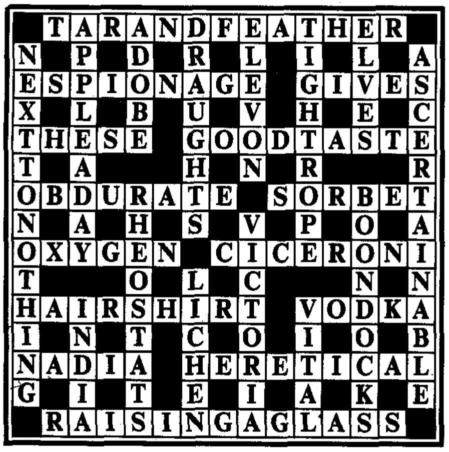
IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.–Thu. 8–4 a.m., Fri. at 8 and midnight, Sat at 8, 10:30, and 12:40 a.m. **AE.**

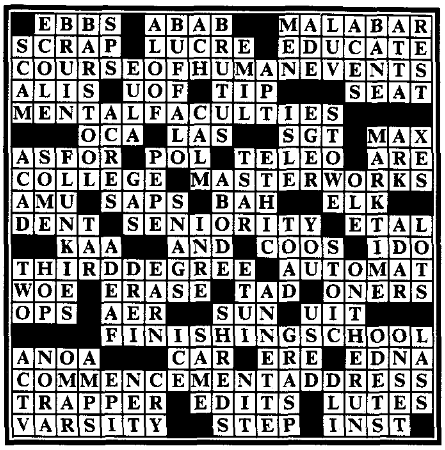
MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 6/17: Magician Imam and comedian Terry Day. 6/18: Magician Torkova and Terry Day. 6/19, 20: Magician Imam and comedian Kent Kasper. 6/22: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 6/21: Cathy Ladman, Ken Ober and Barry Mitchell, Sun.–Thu. at 9, Fri. at 8:30 and 11:30,

SOLUTIONS TO LAST WEEK'S PUZZLES





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Sat. at 9:30 and midnight. 6/23-28: Wayne Cotter, Rhonda Hansome, and Keith Barany. **AE, MC, V.**

DANCING

CLUB EL MOROCCO—307 E. 54th St. (750-1500). Dinner and dancing to the Alex Donner Orchestra Mon.–Sat. from 8–3 a.m. **AE, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 7/11, The Mike Cerrati Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Mon.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10–4 a.m. **AE.**

RASCAL'S DOWNTOWN—12 E. 22nd St.(420-1777). Disco dancing every Tue.–Sat. from 9–4 a.m. **AE, MC, V.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. Through 7/5: The Tony Martell Orchestra alternating with The Emilio Reyes Orchestra. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 6/17, 18: Letta M'Bulu and Baba Olatunji. 6/19, 20: Loremil Machado and the Sarava Bahia Band. 6/23: Kimati Dinizulu and Kotoko Society. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 6/27, Wed.–Sat. at 6:30: "An Evening with Sholom Aleichem" starring Murray Horwitz. 6/17 at 11: Mark Nadler. 6/18–20 at 11: Singer/pianist/songwriter/humorist Michael Garin. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *Flying High '87,* featuring showgirls, acrobatic dancers, singer Jeanette Colin, and French pickpocket-magician Patric Querrot; shows nightly at 9 and 11. Singer-pianist Earl Zimmerman entertains in the lounge, Mon.–Fri. from 5–7:30. **AE, CB, DC.**

DUPLEX—55 Grove St. (255-5438). Cabaret-piano bar. *Bittersuite - songs of experience,* a new musical featuring Claudine Cassan-Jellison, Joy Franz, John Jellison and Joseph Neal, Mon., Fri., Sat. at 7:30, Sun. at 3 and 5:30. **No credit cards.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. 6/18, 19 at 8:30 and 10:30: Singer Jill O'Hara. 6/20 at 8:15: Bernadette Drayton; Christine LaRoche with John Wallowitch at 10:45. **AE, CB, DC, MC, V.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 6/17, 24: Joe Derise with John Dooley. 6/18: Dee Matthews. 6/19: Barbara Lea. 6/20: Judy Kreston and David Lahm. 6/21: Gerta Grunen, *Powder Your Face With Sunshine,* songs of the 40's. 6/22: Molly Scates. 6/23: Bob Stewart. Two shows Mon.–Sat. at 9 and 11, Sun. at 6 and 8. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Forbidden Broadway,* a musical comedy revue by Gerard Alessandrini starring Merwin Foard, Philip Fortenberry, Roxie Lucas, Barbara Walsh, and Craig Wells; Sun., Tue.–Thu. at 8:30, Fri. and Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St. (935-0244). 6/17 at 6:30 and 9:30: Katherine Wise. 6/18 at 8 and 11: Sharon Cullen; *No Strings Attached.* 6/19 at 8 and 11: Angie Finelli; Dodie Pettit. 6/20 at 8 and 11: Vickie Phillips; Dodie Pettit. 6/21 at 7: Marion Cantone. 6/23 at 8: Rachelle Pachtman. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleecker and Thompson Sts. (475-5120). *Beehive,* musical revue by Larry Gallagher, featuring Julee Cruise, B.J. Jefferson, Adriane Lenox, Debbie Lyons, Jesse Richards, and Cookie Watkins. Tue.–Thu. at 8, Fri. at 7:30 and 10, Sat. at 7 and 10, Sun. at 5. **AE, MC, V.**

TROCADERO—91 Charles St., at Bleecker St. (242-0636). 6/19 at 8: Bob Marks' Spotlite Night; Christy Paysen at 10:30. 6/20 at 8: Amanda Green, Angela Nevard and Mary Ramos; Carol McCann at 10:30. 6/21 at 8: Carol McCann. 6/22: Showcase. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 6/27: Singer Julie Wilson with pianist William Roy in a Salute to Arthur Schwartz and his Lyricists, Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 6/22: Singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scot on drums every Tue.–Sat. at 10 and midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tue.–Sat. at 9:45. **AE, CB, DC, MC, V.**

HILTON—53rd St. and Sixth Ave. (586-7000). **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat.–Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon.–Tue. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thu. 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Jazz-pianist Milton Sealey plays Tue.–Sat. from 9–1 a.m. Singer-pianist Larry Applewhite Sun. from 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Tony Terini Trio Tue.–Sat., 8–midnight. Pianist Nancy Winston, Sat.–Sun., 6–10. **Oak Room:** Pianist-composer Irving Fields plays every Sun.–Mon. 6–10, Tue.–Wed. 8:30–12:30 a.m. Barbara Rose plays Thu.–Sat. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through 6/30: Richard Sussman with Jay Anderson, Wed.–Fri. from 7:30–1 a.m., Sat. from 8:30. **AE, CB, DC, MC, V.**

UN PLAZA—1 United Nations Plaza, at 44th St. (702-5014). **Ambassador Grill:** Through 6/27: Singer-pianist Chris Barrett plays American classics, from Porter to Sondheim, and Gershwin to Berlin. Three sets nightly Tue.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

BACKSTAGE—318 W. 45th St. (489-6100). Restaurant-piano bar. Singer-pianist Steve Ross performs Mon.,Tue. and Sat. from 9–1 a.m., Sun. 5–9. **The Backroom:** "The Wallowitching Hour" with the piano and songs of John Wallowitch, Thu.–Sat. from 6:30–8. **AE,MC,V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 6/18, 19 at 11: Musical comedy trio Gotham with *Canned Nuts.* 6/20 at 11: Bradshaw Smith Sings Cole Porter. **No credit cards.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with singer-pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant-piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring singer-pianist Charles de Forest, Tues. Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar-restaurant. Tue.: Andy Monroe. Wed., Sat., and Mon.: Bobbi Miller. Thu.–Fri.: Buck Bucholz. Sun.: George Cotton. **AE, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

RADIO HIGHLIGHTS

Wed., June 17

3:00/WNCN—Bach: Brandenburg Cto. No. 5 in D; **Gottschalk:** *La Gallina,* Op. 53.

WNYC—Berio: *Coro.*

4:00/WQXR-AM/FM—Sinding: Suite in a; **Purcell:** Suite.

5:00/WNCN—Clementi: Sonata for Piano in f, Op. 36, No. 2; **Schumann:** Five Pieces in Folk-Style for Cello and Piano, Op. 102 (trans. for Oboe).

6:00/WNCN—Bach: Cto. for Harpsichord No. 5 in f.

7:00/WQXR-AM/FM—Schubert: Clarinet and Piano Sonata in a, "Arpeggione."

8:00/WNCN—Bach: Cto. for Flute, Violin, and Harpsichord in a; **Prokofiev:** Sym. No. 1 in D, Op. 25, "Classical."

WNYC—New Jersey Chamber Music Society. Susan Jolles, harp. **Telemann:** Trio Sonata for Flute, Violin, and Continuo; **Hoover:** Lyric Trio for Flute, Cello, and Piano.

8:05/WQXR-AM/FM—Brahms: Sym. No. 3 in F; **Wagner:** *Götterdämmerung:* "Dawn" and "Siegfried's Rhine Journey."

9:00/WNCN—Schumann: Sym. No. 3 in E-Flat, Op. 97, "Rhenish."

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thu., June 18

3:00/WNCN—MacDowell: Sonata for Piano No. 3, Op. 57, "Norse"; **Telemann:** Cto. for Recorder in F.

WNYC—The last works of Arnold Schoenberg.

4:00/WQXR-AM/FM—Falla: *The Three-Cornered Hat:* Suite No. 2.

5:00/WNCN—Carulli: Serenade for 2 Guitars in A, Op. 96; **Verdi:** *La Battaglia di Legnano:* Ov.

6:00/WNCN—Liszt: Hungarian Rhapsody No. 9 in E-Flat.

7:00/WQXR-AM/FM—"Clarinets Plus: Clarinet Conclave." **Poulenc:** Sonata for Two Clarinets; **Schubert:** *The Shepherd on the Rock.*

8:00/WNYC—Chamber Music Society of Lincoln Center. With the Emerson Quartet. **Dvorak:** Nocturne for String Qnt., Op. 40; **Beethoven:** String Trio, Op. 1, No. 1; **Schuller:** String Qt. (New York premiere).

8:05/WQXR-AM/FM—Vivaldi: *L'Estro Armonico,* Op. 3: Violin Cto. No. 10 in b; **Bax:** Sym. No.1 in E-Flat.

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Atlanta Symphony. Robert Shaw, conductor. **Prokofiev:** Sym. No. 5 in B-Flat, Op. 100.

Fri., June 19

3:00/WNCN—Prokofiev: *Lieutenant Kijé Suite,* Op. 60; **Bach:** Trio Sonata No. 5 in C.

WNYC—Recordings by Isobel Baillie, soprano.

4:00/WQXR-AM/FM—Poulenc: Sonata for Flute and Orch; **Praetorius:** *Terpsichore:* Dances.

5:00/WNCN—Saint-Saëns: *Morceau de Concert for Violin,* Op. 62; **Gluck:** Dances.

6:00/WNCN—Handel: Cto. for Organ No. 2 in B-Flat, Op. 4.

7:00/WQXR-AM/FM—Brahms: Cello and Piano Sonata No. 1 in e.

8:00/WNCN—Haydn: Qt, in D, Op. 1, No. 3; **D. Scarlatti:** Sonata for 2 Guitars in d.

WNYC—"The Opera Box: The Sweetheart of the Staatsoper." Selma Kurz, the great Austrian soprano.

8:05/WQXR-AM/FM—Schubert: *Rosamunde:* Ov; **Dvorak:** Sym. No. 7 in d.

9:00/WNCN—Prokofiev: *Peter and the Wolf,* Op. 67; **Bach:** Brandenburg Cto. No. 4 in G.

9:00/WNYC—Hoiby: *After Eden.*

9:06/WQXR-AM/FM—The San Francisco Orchestra. Herbert Blomstedt, conductor. **Beethoven:** *Missa Solemnis.*

Sat., June 20

10:00 a.m./WNCN—C.P.E. Bach: Cto. for Cello in A; **Ibert:** *Escales.*

WNYC—Kling: "Kitchen" Sym.

10:04 a.m./WQXR-AM/FM—"Piano Personalities." Philippe Entremont. **Kuhlau:** Piano Sonatina No. 3; **Debussy:** *Children's Corner Suite.*

11:00 a.m./WNCN—Rodrigo: *Per la Flor del Lliri Blau.*

WNYC—Duparc: *L'invitation au voyage; Phidyle; La vie antérieure.*

11:04 a.m./WQXR-AM/FM—Mozart: Sym. No. 27 in G.

12:00/WNCN—Bartók: Cto. for Violin No. 1, Op. posth.; **Mozart:** Flute Qt. No. 1 in D.

WNYC—Hovhaness: *Mysterious Mountain.*

12:05/WQXR-AM/FM—Berwald: Sym. No. 3 in C; **Debussy:** *La Mer.*

1:00/WNCN—Beethoven: Sonata for Violin and Piano No. 9 in A, Op. 47, "Kreutzer"; **Hindemith:** Sonata for Bassoon and Piano.

2:05/WQXR-AM/FM—"Lyric Opera of Chicago." **Donizetti:** *Lucia di Lammermoor* (Gruberova, Shicoff, Raftery, Howell/Mackerras).

5:00/WNCN—Janácek: *Lachian Dances.*

5:05/WQXR-AM/FM—Bach: Brandenberg Cto. No. 3 in G; **Beethoven:** *Six Variations in D on a Turkish March.*

6:00/WNCN—Shostakovich: Cto. for Piano No. 2 in F, Op. 102; **Haydn:** Sonata for Piano No. 30 in D.

7:00/WNCN—Mozart: Sym. No. 33 in B-Flat; **d'Indy:** *Chansons et dances,* Op. 50.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; violinist Gidon Kremer. **Henze:** Sym No. 5; **Sibelius:** Violin Cto. in d; **Tchaikovsky:** Sym. No. 2 in c, "Little Russian."

9:00/WNCN—"Saturday Night Opera." **Verdi:** *Aida* (Ricciarelli, Obraztsova, Domingo, Nucci, Raimondi, Ghiaurov, La Scala Orch./Abbado).

Sun., June 21

10:00 a.m./WNCN—"Classic Guitar." **Bach:** Suite for Lute No. 1 in e; **Handel:** *Sarabande and Variations.*

WNYC—Martinu: Three Madrigals; **Debussy:** Sonata for Flute, Viola, and Harp.

11:00 a.m./WNCN—Parry: *Overture to an Unwritten Tragedy.*

WNYC—"Solstice '87: Radio Works."

12:00/WNCN—Lehár: *Wiener Frauen:* Ov.; **Arne:** Cto. for Harpsichord No. 5 in g.

WNYC—Jazz-influenced piano music by Ravel, Stravinsky, and others.

1:00/WNCN—Chicago Symphony Orchestra. Claudio Abbado, conductor; violinist Issac Stern, cellist Yo-Yo Ma. **Tchaikovsky:** *Marche slave,* Op. 31; **Brahms:** Cto. for Violin and Cello in a, Op. 102; **Tchaikovsky:** Sym. No. 6 in b, Op. 74, "Pathétique."

1:04/WQXR-AM/FM—Mozart: Violin Cto. No. 4 in D.

3:00/WNCN—Durante: Cto. for Strings and Continuo in A; **C.P.E. Bach:** Trio Sonata in G.

3:04/WQXR-AM/FM—The New York Philharmonic. Mstislav Rostropovich, conductor; soprano Galina Vishnevskaya, tenor Anthony Rolfejohnson, baritone John Shirley-Quirk, Westminster Chorus, Brooklyn Boys Chorus. **Britten:** *War Requiem.*

4:00/WNCN—Telemann: Sonata for Bassoon and Continuo in f; **Mozart:** Divertimento in B-Flat.

6:00/WNCN—Vivaldi: *Four Seasons:* "Autumn," Op. 8, No. 3.

8:00/WNCN—Chopin: Ballade No. 4 in f, Op. 52; **Haydn:** Trio for Baryton No. 37 in G.

8:05/WQXR-AM/FM—"Sunday Night at the Opera." **Mozart:** *Don Giovanni* (Ramey, Tomowa-Sintow, Baltsa, Mathis, Winbergh, Berlin Phil./von Karajan).

9:00/WNCN—"Young Concert Artists." Jean-Efflam Bavouzet, piano. **Beethoven:** Sonata for Piano No. 28 in A, Op. 101; **Ravel:** *Gaspard de la Nuit;* **Stockhausen:** *Klavierstücke* No. 9; **Schumann:** Grand Sonata in f, Op. 14.

Mon., June 22

3:00/WNCN—Bruch: Cto. for Violin No. 1 in g; **Haydn:** Piano Trio in D.

4:00/WQXR-AM/FM—Rossini: Introduction, Theme, and Variations; **Chopin:** Scherzo No. 2 in b-flat.

5:00/WNCN—Elgar: *Coronation March,* Op. 65; **Chopin:** Scherzo No. 2 in b-flat, Op. 31.

6:00/WNCN—Beethoven: *Variations for Piano Duet on a Theme of Count von Waldstein.*

7:00/WQXR-AM/FM—Dvorak: Trio in e, "Dumky."

8:00/WNYC—The Los Angeles Philharmonic. Esa Pekka Salonen, conductor. **Haydn:** Sym. No. 98; **Stravinsky:** Violin Cto.; **Scriabin:** *Poem of Ecstasy.*

8:05/WQXR-AM/FM—Mozart: Serenade No. 9 in D; **R. Strauss:** Sym. "Domestica."

9:00/WNCN—Fux: *Serenade;* **Sarasate:** *Zigeunerweisen,* Op. 20, No. 1.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Kurt Masur, conductor; pianist Radu Lupu. **Mendelssohn:** Sinfonia No. 1 in C for Strings; **Mozart:** Piano Cto. No. 25 in C; **Beethoven:** Sym. No. 1 in C.

Tue., June 23

3:00/WNCN—Haydn: Cto. for Violin No. 1 in C; **Beethoven:** Sonata for Piano No. 18 in E-Flat, Op. 31, No. 3.

WNYC—A collector's Gilbert and Sullivan, including Groucho Marx in the *Mikado.*

4:00/WQXR-AM/FM—Respighi: *Poema autunnale;* **Telemann:** Cto. in B-Flat.

5:00/WNCN—Glazunov: *Spring,* Op. 34; **Porpora:** Sinfonia da Camera in D, Op. 2, No. 4.

6:00/WNCN—J. C. Bach: Sinfonia for Winds No. 1 in E-Flat.

7:00/WQXR-AM/FM—"Carnegie Hall Through the Years."

8:00/WNCN—"WNCN Live." The Amsterdam Loeki Stardust Quartet.

WNYC—Sante Fe Chamber Music Festival. **Mozart:** Prelude and Fugue for Three Strings; **Ravel:** Introduction and Allegro for Flute, Clarinet, Harp, and String Qt.

8:05/WQXR-AM/FM—Schumann: Sym. No. 2 in C; **Borodin:** *Prince Igor:* "Dances of the Polovtsi."

9:00/WNCN—Rachmaninoff: *Caprice bohémien,* Op. 12; **Weber:** Clarinet Qnt. in B-Flat, Op. 34.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor; mezzo-soprano Frederica von Stade. **Rouse:** *New York* (world premiere);

Mozart: Concert Arias; **Beethoven:** Sym. No. 3 in E-Flat, "Eroica."

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, June 17–19 and 22–23

2 **WCBS**
975-4321
4 **WNBC**
664-4444
5 **WNYW**
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7 **WABC**
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9 **WWOR**
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11 **WPIX**
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13 **WNET**
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21 **WLIW**
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31 **WNYC**
669-7800
H **HBO**
512-1208
M **CINEMAX**
512-1208
N **UPTOWN**
304-3000
S **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are especially subject to last-minute changes.

6:00 a.m.
2 4 News
5 Wed.–Fri.: *Jayce*
Mon., Tue.: *Silverhawks*
7 *World News*
9 *Jimmy Swaggart*
11 Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *Message From Garcia*
Mon.: *Tom and Jerry*
Tue.: *Carrascolendas*
S Fri.: *Scorn of Women*
Mon.: *Faerie Tale Theatre's Greatest Moments*

6:30 a.m.
2 News
4 *Before Hours*
5 *Centurions*
9 *700 Club*
11 *Mask*
H Wed.: *Survival Series*
Mon.: *The Exchange Student*
M Thu.: **Movie:** *Just You and Me, Kid*
Mon.: *The Journey of Robert F. Kennedy*
S Wed.: *Almos' a Man*

6:45 a.m.
4 News
21 *A.M. Weather*
M Fri.: **Movie:** *The China Syndrome*

7:00 a.m.
4 *Today*
5 *Rambo*
7 *Good Morning America*
11 *Heathcliff*
13 Mon., Tue.: *Sesame Street*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Thu.: *The Adventures of Professor Beetoven*
Fri., Tue.: *Seabert*
M Wed.: **Movie:** *Ordinary Heroes*
Tue.: **Movie:** *The Professionals*
S Thu.: **Movie:** *Those Glory, Glory Days*
Fri.: *The Paper Chase*
Mon.: *The Wombles and Their Magical Machines*
Tue.: **Movie:** *East of Eden*

7:30 a.m.
2 *Morning Program*
5 *Defenders of the Earth*
9 *Straight Talk*
11 *Transformers*
13 Wed.–Fri.: *Sesame Street*
21 *Mister Rogers*
H *Fraggle Rock*
S Wed.: **Movie:** *Stowaway in the Sky*
Mon.: **Movie:** *Yentl*

8:00 a.m.
5 *The Flintstones*
11 *GoBots*
13 Mon., Tue.: *Mister Rogers*
21 *Sesame Street*
H Wed.: **Movie:** *Mad Max Beyond Thunderdome*
Thu.: **Movie:** *Desperate Lives*
Fri.: **Movie:** *The Ice Pirates*
Mon.: **Movie:** *Odd Jobs*
Tue.: **Movie:** *Flash Gordon*
M Thu.: *Crazy About the Movies:* "Grace Kelly"
Mon.: **Movie:** *The Bedford Incident*
S Fri.: **Movie:** *The Manhattan Project*

8:30 a.m.
5 *My Little Pony*
9 *Romper Room*
11 *Superfriends*
13 Wed.–Fri.: *Mister Rogers*
M Wed.: **Movie:** *Under the Cherry Moon*
S Thu.: *Peter-No-Tail*

9:00 a.m.
2 *True Confessions*
4 *People's Court*
5 Wed.–Fri.: *Brady Bunch*
Mon., Tue.: *Leave It to Beaver*
7 *Morning Show*
11 *The Munsters*
13 21 *Sesame Street*
31 *Captain Kangaroo*
M Thu.: **Movie:** *Out of Africa*
Fri.: **Movie:** *Rings on Her Fingers*
Tue.: **Movie:** *Maxie*
S Wed.: *Women in Rock*
Tue.: *The Paper Chase*

9:30 a.m.
2 *The Judge*
4 *Love Connection*
5 Wed.–Fri.: *Leave It to Beaver*
Mon., Tue.: *I Love Lucy*
9 *Zoobilee Zoo*
11 *F-Troop*
31 *Homestretch*
H Mon.: **Movie:** *The Music Man*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 Wed.–Fri.: *I Love Lucy*
Mon., Tue.: *Bionic Woman*
7 *Jeopardy II*
9 *My Favorite Martian*
11 *Mork and Mindy* (except Thu.)
Thu.: *At the Movies*
13 Wed.–Fri.: *Reading Rainbow*
Mon., Tue.: *Mister Rogers*
21 *Reading Rainbow*
31 Wed.: *Right to Know*
Thu.: *Images/Imagenes*
Fri.: *In Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
H Wed.: **Movie:** *A Shining Season*
Thu.: **Movie:** *Back to School*
Fri.: **Movie:** *On the Right Track*
Tue.: **Movie:** *Mad Max Beyond Thunderdome*
M Mon.: **Movie:** *Casey's Shadow*
S Wed.: **Movie:** *The Glass Bottom Boat*
Thu.: **Movie:** *Marlowe*
Fri.: **Movie:** *George Washington Slept Here*
Mon.: **Movie:** *I Thank a Fool*
Tue.: **Movie:** *All Fall Down*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 Wed.–Fri.: *Bewitched*
Mon., Tue.: *Bionic Woman*
7 *Split Second*
9 *The Monkees*
11 *Sanford and Son*
13 *Owl/TV*
21 *Secret City*
31 Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown's Journal*
Mon.: *Faces of Japan*
Tue.: *European Journal*
M Wed.: **Movie:** *Mother Is a Freshman*
Fri.: **Movie:** *Walk on the Wild Side*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 Wed.–Fri.: *One Day at a Time*
Mon., Tue.: *Bewitched*
7 *Who's the Boss?*
9 *Bosom Buddies*
11 *Sanford and Son*
13 *Newton's Apple* (except Fri.)
Fri.: *Innovation*
21 *Body Electric*
31 *Video Music Box*
M Tue.: **Movie:** *Just You and Me, Kid*

11:30 a.m.
4 *Scrabble*
5 Wed.–Fri.: *All in the Family*
Mon., Tue.: *One Day at a Time*
7 *Webster*
9 *House Calls*
11 *Best Talk in Town*
13 *Wild America*
21 *Frugal Gourmet*
S Fri.: **Movie:** *Back to School*

12 NOON
2 9 News
4 *Super Password*
5 *Hour Magazine*
7 *Ryan's Hope*
11 *Odd Couple* (except Thu., Mon.)
Thu., Mon.: *Keys to Success*
31 Wed.: *Leo Buscaglia*
Thu.: *Great Ports of America*
Fri.: *The Presidency and the Constitution*
Mon.: *Shakespeare Hour: King Lear*
Tue.: *Heart of the Dragon*
H Wed.: **Movie:** *Moving Violations*
Thu.: **Movie:** *Wildrose*
Fri.: **Movie:** *French Lesson*
Mon.: **Movie:** *The Manhattan Project*
Tue.: **Movie:** *The Ice Pirates*
M Wed.: **Movie:** *Your Cheatin' Heart*
Thu.: **Movie:** *Lucky Lady*
Mon.: **Movie:** *The Law and Jake Wade*
S Wed.: **Movie:** *J. Edgar Hoover*
Thu.: **Movie:** *Moving Violations*
Mon.: **Movie:** *Enemy Mine*
Tue.: **Movie:** *Invaders From Mars*

12:30
2 *Young and the Restless*
4 *Word Play*
7 *Loving*
11 Wed.: **Movie:** *The Man Who Shot Liberty Valance* (1962). James Stewart.
Thu.: **Movie:** *Sadat* (1983). Part I. Lou Gossett Jr.
Fri.: **Movie:** *Sadat* (1983). Part II.
Mon.: **Movie:** *Corvette Summer* (1978). Mark Hamill.
Tue.: **Movie:** *Rafferty and the Gold Dust Twins* (1975). Alan Arkin.
M Fri.: **Movie:** *Cat Ballou*
Tue.: **Movie:** *The Competition*

1:00
4 *Days of Our Lives*
5 *Value Television*
7 *All My Children*
9 Wed.: **Movie:** *Slay Ride* (1972). Glenn Ford.
Thu.: **Movie:** *Desert Fury* (1947). Burt Lancaster.
Fri.: **Movie:** *Winchester '73* (1950)
Mon.: **Movie:** *Sahara* (1943). Humphrey Bogart.
Tue.: **Movie:** *Sirocco* (1951). Humphrey Bogart.
31 Wed.: *Mystery!: Partners in Crime*
Thu.: *Upstairs, Downstairs*
Fri.: *In Search of the Constitution*
Mon.: *Bradshaw on the Family*
Tue.: *Masterpiece Theatre: The Jewel in the Crown*

1:30
2 *Bold and the Beautiful*
H Wed.: **Movie:** *The Music Man*
Fri.: **Movie:** *A Passage to India*
M Mon.: **Movie:** *My American Cousin*
S Thu.: **Movie:** *The Law and Jake Wade*
Fri.: **Movie:** *Invaders From Mars*

2:00
2 *As the World Turns*
4 *Another World*
5 *Dennis the Menace*
7 *One Life to Live*
13 *This Old House*
31 Wed.–Fri.: *To Serve Them All My Days*
Mon., Tue.: *The Citadel*
H Thu.: **Movie:** *Something Wicked This Way Comes*
Mon.: **Movie:** *Desperate Lives*
Tue.: *Cyndi Lauper in Paris*
M Wed.: **Movie:** *Stage Fright*
Thu.: **Movie:** *The Owl and the Pussycat*
S Wed.: **Movie:** *American Flyers*
Mon.: **Movie:** *The Manhattan Project*
Tue.: **Movie:** *Baby*

2:30
5 *The Jetsons*
11 *Scooby Doo*
13 *Justin Wilson's Louisiana Cookin'*
M Fri.: **Movie:** *The Philadelphia Experiment*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 Wed.–Fri.: *Silverhawks*
Mon., Tue.: *She-Ra*
7 *General Hospital*
9 *Cannon*
11 *Smurfs*
13 *French Chef*
21 *Lilias, Yoga, and You*
31 *Square One TV*
H Tue.: **Movie:** *Moving Violations*
M Mon.: **Movie:** *Mother Is a Freshman*
Tue.: **Movie:** *Lucky Lady*
S Thu.: *The Paper Chase*

3:30
5 Wed.–Fri.: *She-Ra*
Mon., Tue.: *He-Man*
11 *Ghostbusters*
13 *Frugal Gourmet*
21 *Hooked on Aerobics*
31 *Know Zone*
H Thu.: *Hitler's Master Race*
S Fri.: *One's a Heifer*

4:00
2 *Divorce Court*
4 *Donahue*
5 Wed.–Fri.: *He-Man*
Mon., Tue.: *Thundercats*
7 *Oprah Winfrey Show*
9 *Barnaby Jones*
11 *G.I. Joe*
13 21 *Sesame Street*
31 Wed.: *Wildside*
Thu.: *America*
Fri.: *Nature Scene*
Mon.: *Great Outdoors*
Tue.: *Makeover*
H Wed.: *Schoolboy Father*
Thu.: *Savage and Beautiful*

Mon.: *The Exchange Student*
M Wed.: **Movie:** *The Professionals*
Thu.: **Movie:** *Maxie*
S Wed., Tue.: *A Far-out Fourth*
Thu.: *The Man That Corrupted Hadleyburg* (cc)
Fri.: *The 1,000 Dozen* (cc)
Mon.: **Movie:** *Those Glory, Glory Days*

4:30
2 *Superior Court*
5 Wed.–Fri.: *Thundercats*
Mon., Tue.: *Gilligan's Island*
11 *Good Times*
31 Wed.: *Point of No Return*
Thu.: *Adam Smith's Money World*
Fri.: *The Living Planet*
Mon.: *American Art Forum*
Tue.: *Body Electric*
H Fri.: **Movie:** *BMX Bandits*
Tue.: *The Adventures of Professor Beetoven*
M Fri.: **Movie:** *Shaker Run*
Mon.: **Movie:** *Immortal Sergeant*
S Wed.: **Movie:** *Stowaway in the Sky*
Tue.: *Peter-No-Tail*

5:00
2 4 7 News
5 Wed.–Fri.: *Diff'rent Strokes*
Mon., Tue.: *Brady Bunch*
9 *Hawaii Five-O*
11 Wed.: *Little House on the Prairie*
Thu.: *CHiPs*
Fri.: *Lou Grant*
Mon.: *Trapper John*
Tue.: *Eight Is Enough*
13 *Mister Rogers*
21 *Sesame Street*
31 Wed.: *Soapbox*
Thu.: *On the Hill*
Mon.: *Innovation.* Science and technology program.
Tue.: *Bodywatch*
H Wed.: *Survival Series*
Mon., Tue.: *Wimbeldon '87*
M Tue.: **Movie:** *Raintree County*
S Thu.: *Peter-No-Tail*
Fri.: *Scorn of Women*

5:30
2 News
5 Wed.–Fri.: *Facts of Life*
Mon., Tue.: *What's Happening?*
13 *Reading Rainbow*
31 *City Comment* (except Fri.)
Fri.: *Albany Tonight*
H Thu.: **Movie:** *The Manhattan Project*
S Mon.: *The Wombles and Their Magical Machines*

5:45
31 *News From City Hall*

Weeknights, June 17–19 and 22–23

WED., JUNE 17

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *New Jersey News*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
H **Movie:** *Lone Wolf McQuade*
M **Movie:** *Every Which Way but Loose*
S **Movie:** *East of Eden*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Bodywatch*: "Treading Lightly." The variety of products aimed at the foot-sore consumer.
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profies of Nature:* "Hawks"

8:00
2 **Special:** *20 Years With Charles Kuralt*
4 *Highway to Heaven*
5 **Movie:** *Move Over Darling* (1963). Doris Day, James Garner.
7 *Perfect Strangers*
9 News
11 **Movie:** *Executive Action* (1973). Burt Lancaster.
21 *Mark Russell Comedy Special*
31 *Connections*
H **Movie:** *Pale Rider*
M **Movie:** *My American Cousin*
N **Movie:** *Restless Natives*
S **Movie:** *J. Edgar Hoover*

8:30
7 *Head of the Class*
9 *Million Dollar Chance of a Lifetime*
13 *You Gotta Have Art:* "Matisse in Nice"
21 *Not Your Average Russian*

9:00
2 *Shell Game*
4 *Facts of Life*
7 *MacGyver*
9 **Movie:** *For the Love It* (1980). Barbi Benton.
13 **Special:** "AIDS Ward." A panel of medical experts discusses the impact of AIDS and measures needed to combat the disease.
21 *Beyond Excellence: The Super Achievers.* Profiles of five American entrepreneurs.
31 *World:* "Chacaji: My Poor Relation"

9:30
4 *Night Court*
M *Comedy Experiment*

10:00
2 *The Equalizer*
4 *St. Elsewhere*
5 11 News
7 *Hotel*
13 *Not Your Average Russian*
31 *The Presidency and the Constitution*
H *America Undercover: Victims Fight Back*
M **Movie:** *Under the Cherry Moon*
N **Movie:** *Sugarbaby*
S *Women in Rock*

10:30
11 News
13 *Seeing Red: Stories of American Communists*
21 *Penn & Teller Go Public*

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
11 *Odd Couple*
21 *Monty Python's Flying Circus*
31 *Secret Agent*
H **Movie:** *Cobra*
S *The Paper Chase*

11:30
2 *Adderly*
4 *Tonight Show*
7 *Nightline*
9 *Entertainment Tonight*
11 *The Honeymooners*
21 *TV Classics: Terry and the Pirates*

11:45
M **Movie:** *Crawlspace*

12 MIDNIGHT
5 *Taxi*
7 **Movie:** *Part 2, Sounder* (1976). Ebony Wright.
9 *Cannon*
11 *Star Trek*
13 *Masterpiece Theatre: The Jewel in the Crown*
21 *Long Island Report*
N **Movie:** *Man of Flowers*
S **Movie:** *At Last, at Last*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
H **Movie:** *Vamp*

12:40 a.m.
2 **Movie:** *The Courage and the Passion* (1978). Vince Edwards.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*

1:15 a.m.
M **Movie:** *Foxtrap*

1:30 a.m.
4 11 News
5 *Get Smart*

1:40 a.m.
S **Movie:** *American Flyers*

2:00 a.m.
2 7 News
4 *Ask Dr. Ruth*
5 **Movie:** *I Am a Fugitive* (1932). Paul Muni. An innocent man is brutally victimized by the judicial system.
9 **Movie:** *Phantom Lady* (1944). Alan Curtis.
11 *Silent Tragedy*

2:10 a.m.
H **Movie:** *Mad Max Beyond Thunderdome*

2:30 a.m.
4 *Crosswits*
7 *Nightlife*

2:45 a.m.
M **Movie:** *Warning Sign*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 **Movie:** *Think Fast, Mr. Moto* (1937). Peter Lorre.

3:30 a.m.
4 *New Record Guide*

3:35 a.m.
S **Movie:** *Almos' a Man*

4:00 a.m.
4 *Ben Casey*
5 *Make Room for Daddy*
7 *Tales of the Unexpected*
9 **Movie:** *Woman Eater* (1959). Vera Day.
H **Movie:** *Lone Wolf McQuade*

4:25 a.m.
M **Movie:** *Purple Hearts*

4:30 a.m.
7 *Card Sharks*
11 *One Step Beyond*

5:00 a.m.
4 *Here's Lucy*
7 *Dating Game*
11 *One Step Beyond*
S **Movie:** *East of Eden*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

5:50 a.m.
H *America Undercover: Victims Fight Back*

THU., JUNE 18

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *New Jersey News*
21 *Bodywatch:* "Good Shot." The risks and benefits of vaccines administered to children.
31 Italian programming (concludes at 8)
M **Movie:** *Just You and Me, Kid*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
S **Movie:** *Those Glory, Glory Days*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Profiles of Nature:* "Trumpeter Swan"
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature*
H **Movie:** *Born Free*
M **Movie:** *The Man With One Red Shoe*

8:00
2 **Special:** *Bugs Bunny—All-American Hero*
4 *Cosby Show*
5 **Movie:** *Summer of My German Soldier* (1978). Kristy McNichol, Esther Rolle. Interesting story of the romance between a Jewish girl and an escaped German POW in a small Georgia town during W. W. II.; Rolle won an Emmy as the sympathetic housekeeper.
7 *Our World*
9 News
11 **Movie:** *The Last Married Couple in America* (1980). George Segal.
21 *Wild America:* "Canyon Creatures"
31 *In Search of the Constitution*
N **Movie:** *The Last Metro*
S **Movie:** *Moving Violations*

8:30
2 **Movie:** *Rocky II* (1982). Sylvester Stallone.
4 *Family Ties*
9 *Million Dollar Chance of a Lifetime*
13 *Currents:* "The Porning of America." The impact of explicit sex on American citizens.
21 *This Old House*

9:00
4 *Cheers*
7 *Heart of the City*
9 **Movie:** *The Ambush Murders* (1982). James Brolin.
13 *In Search of the Constitution*
21 *Mystery!: Partners in Crime*
31 *Masterpiece Theatre: The Jewel in the Crown*
H **Movie:** *Back to School*
M **Movie:** *Letter to Brezhnev*

9:30
4 *Days and Nights of Molly Dodd*
S **Movie:** *Blue City*

10:00
4 *L.A. Law*
5 11 News
7 *20/20*
13 *The Presidency and the Constitution*
21 31 *Mystery!: Partners in Crime*

10:15
N **Movie:** *My First Wife*

10:30
11 News
M **Movie:** *Stranger Than Paradise*

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
11 *Odd Couple*
13 *Le Centre Pompidou*
21 *Masterpiece Theatre: The Jewel in the Crown*
31 *Secret Agent*
H *Glory Years*
S *The Paper Chase*

11:30
2 *Night Heat*
4 *Tonight Show*
7 **Golf:** U.S. Open Highlights
9 *Entertainment Tonight*
11 *The Honeymooners*
H *On Location: Alan King*

11:45
7 *Nightline*

12 MIDNIGHT
5 *Taxi*
9 *Cannon*
11 *Star Trek*
21 *Long Island Report*
M *Dirty Little Billy*
N **Movie:** *The Hand*
S **Movie:** *Witness*

12:15 a.m.
7 **Movie:** *Willie & Phil* (1980). Ray Sharkey.

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*

12:35 a.m.
H **Movie:** *Avenging Angel*

12:40 a.m.
2 **Movie:** *Us Against the World* (1977). Christine Belford.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*

1:30 a.m.
4 11 News
5 *Get Smart*

1:35 a.m.
M **Movie:** *The Awakening*

2:00 a.m.
2 7 News
4 *Ask Dr. Ruth*
5 **Movie:** *Viva Las Vegas* (1964). Elvis Presley.
9 **Movie:** *White Cargo* (1942). Walter Pidgeon.
11 *Twilight Zone*

2:05 a.m.
S **Movie:** *I Thank a Fool*

2:10 a.m.
H **Movie:** *Everything You Always Wanted to Know About Sex*

2:30 a.m.
4 *Crosswits*
7 *Nightlife*
11 *Lifestyles of the Rich and Famous*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*

3:20 a.m.
M **Movie:** *Le Sex Shop*

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *Return of Mr. Moto* (1965). Henry Silva, Suzanne Lloyd.

3:40 a.m.
H **Movie:** *The Ambassador*

TELEVISION

3:50 a.m.
5 *Make Room for Daddy*
S **Movie:** *Blue City*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 *World Vision*

4:30 a.m.
7 *Card Sharks*

4:55 a.m.
M **Movie:** *Wifemistress*

5:00 a.m.
4 *Here's Lucy*
7 *Dating Game*
11 *One Step Beyond*

5:15 a.m.
S *The Man Who Corrupted Hadleyburg*

5:20 a.m.
H **Movie:** *Man Hunt*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

FRI., JUNE 19

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *New Jersey News*
21 *Microwaves Are for Cooking*
31 Italian programming (concludes at 8)
H **Movie:** *Spacecamp* (cc)
M **Movie:** *Sinbad and the Eye of the Tiger*
S **Movie:** *The Manhattan Project*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 21 *Nightly Business Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Sneak Previews*
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature*

8:00
2 *Summer Playhouse*
4 *Stingray*
5 **Movie:** *Modern Romance* (1981). Albert Brooks.
7 *Sledge Hammer!*
9 News
11 **Movie:** *Pennies From Heaven* (1981). Steve Martin.
21 *Nature*
31 *Washington Week in Review*
H **Movie:** *Flash Gordon*
M **Movie:** *The Clan of the Cave Bear*
N **Movie:** *What's Up, Tiger Lily?*
S *Brothers*

8:30
7 *Mr. Belvedere*
9 *Million Dollar Chance of a Lifetime*
13 *Wall $treet Week*
31 *Kwinty Report*
S *Hard Knocks*

9:00
2 *Dallas*
4 *Miami Vice*
7 **Movie:** *Champions* (1983). John Hurt.
9 **Movie:** *Portrait of a Hitman* (1983). Jack Palance.
13 *Great Performances: Carlos Kleiber Conducts Beethoven.* Acclaimed conductor Carlos Kleiber leads the Concertgebouw Orchestra Amserdam in two works by Beethoven; simulcast over WNCN-FM
21 **Movie:** *California* (1946). Barbara Stanwyck.
31 **Movie:** *Doctor Who*
S **Movie:** *Back to School*

10:00
2 *Hard Copy*
4 *Crime Story*
5 11 News
H **Movie:** *Conan the Barbarian*
M **Movie:** *The China Syndrome*
N **Movie:** *Suburbia*

10:30
11 News
13 *Mark Russell Comedy Special*
21 *Wild America:* "Wild Cats"
31 *La Jetée*

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
11 *At the Movies*
13 **Movie:** *Five Star Final* (1931). Edward G. Robinson.
21 *Wall $treet Week*
31 *Secret Agent*
S *The Paper Chase*

11:30
2 *In Person From the Palace*
4 *Tonight Show*
7 **Golf:** U.S. Open Highlights
9 *Entertainment Tonight*
11 *The Honeymooners*
21 *Washington Week in Review*

12 MIDNIGHT
5 *Taxi*
7 *Nightline*
9 *Cannon*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *The Cars That Eat People*
S **Movie:** *Invaders From Mars*

12:05 a.m.
M **Movie:** *Boarding School*

12:10 a.m.
H **Movie:** *Lifeforce*

12:30 a.m.
2 **Movie:** *Fast-Walking* (1981). James Wood.
4 *David Letterman*
5 *Star Search*
7 **Movie:** *Premature Burial* (1962). Ray Milland.

1:00 a.m.
9 *Joe Franklin Show*
11 *Run Away With the Rich and Famous*

1:30 a.m.
4 *Friday Night Videos*
5 *Dream Girl*
11 News

1:45 a.m.
M **Movie:** *F/X*
S **Movie:** *The Final Terror*

1:55 a.m.
H **Movie:** *Fraternity Vacation*

2:00 a.m.
5 *Solid Gold*
7 News
9 *Saturday Night Live*
11 *Twilight Zone*

2:30 a.m.
2 **Movie:** *The Million Dollar Rip-off* (1976). Freddie Prinze.
4 News
7 *Nightlife*
11 *Twilight Zone*

3:00 a.m.
4 *Crosswits*
5 **Movie:** *Banacek: No Stone Unturned* (1973). George Peppard.
7 *The Avengers*
9 *Saturday Night Live*
11 *Focus on Success*

3:10 a.m.
S *Hard Knocks*

3:30 a.m.
4 *Sally Jessy Raphaël*
11 **Movie:** *Bowery Champs* (1944). Leo Gorcey.

3:35 a.m.
H **Movie:** *Prizzi's Honor*
M **Movie:** *Youngblood*

3:40 a.m.
S *Brothers*

4:00 a.m.
4 *Music City U.S.A.*
7 **Movie:** *Charlie Cobb* (1977). Ralph Bellamy.
9 *Larry Jones*

4:10 a.m.
S *One's a Heifer*

4:30 a.m.
2 *Strike It Rich*
4 *New Record Guide*
5 *Make Room for Daddy*
9 *Return of the Saint*

4:35 a.m.
S **Movie:** *The 1,000 Dozen*

5:00 a.m.
2 *Strike It Rich*
4 *Ben Casey*
9 News
11 *U.S. Farm Report*

5:30 a.m.
2 *Newsmakers*
9 11 News
M **Movie:** *Re-Animator*

MON., JUNE 22

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *New Jersey News*
21 *Victory Garden*
31 Italian programming (concludes at 8)
M **Movie:** *Battleground*
S *Faerie Tale Theatre's Greatest Moments*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Wild America:* "Watching Wildlife." Offers tips on how viewers can watch America's wildlife—from the majestic elk herds in Yellowstone Park to backyard birds.
21 *Nightly Business Report*
S *Women in Rock*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature*
H **Tennis:** Wimbledon Highlights

8:00
2 *Kate & Allie*
4 *ALF*
5 **Movie:** *Heart Like a Wheel* (1983). Bonnie Bedelia. Life of race car driver Shirley "Cha Cha" Muldowney; superb performance by Bedelia.
7 **Baseball:** To be announced
9 News
11 *Twilight Zone Special*
21 *Assignment Adventure:* "Dolphin"
31 *Video Music Box*
H **Movie:** *Odd Jobs*
M **Movie:** *Purple Hearts*
N **Movie:** *The Woman Next Door*
S **Movie:** *Enemy Mine*

8:30
2 *My Sister Sam*
4 *Valerie*
9 *Million Dollar Chance of a Lifetime*
13 *Adam Smith's Money World*

9:00
2 *Newhart*
4 **Movie:** *The Ladies* (1986). Patricia Elliott.
9 **Movie:** *East of Eden* (1981). Part I of IV. Timothy Bottoms.
13 *American Playhouse: The Roommate* (1986). Barry Miller. Comedy about college roommates who try to survive their first semester together.
21 *Nature of Things:* "Next Years Model." The altering of automobiles in design and production through computer technology.
31 *Jazz Hot Summer*

9:30
2 *Designing Women*
31 *Talmage Farlow.* Profile of the acclaimed jazz innovator.
H **Movie:** *Heaven Help Us*

10:00
2 *Cagney & Lacey*
5 11 News
21 *Not All Parents Are Straight*
M **Movie:** *The Boat*
N **Movie:** *Spring Symphony*
S **Movie:** *Yentl*

10:30
11 News
31 *Anita Ellis.* Legendary singer Anita Ellis is featured with renowned pianist Ellis Larkins.

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
11 *Odd Couple*
13 *Upstairs, Downstairs*
21 *Monty Python's Flying Circus*
31 *Secret Agent*

11:30
2 *Simon & Simon*
4 *Tonight Show*
7 *Nightline*
9 *Entertainment Tonight*
11 *The Honeymooners*
21 *TV Classics*
H **Tennis:** Wimbledon Highlights

11:55
H **Movie:** *The Manhattan Project*

12 MIDNIGHT
5 *WKRP in Cincinnati*
7 *Monday Sportsnite*
9 *Cannon*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Who's That Knocking at My Door?*

12:20 a.m.
S **Movie:** *The Manhattan Project*

12:30 a.m.
4 *David Letterman*
5 *Archie Bunker's Place*
M **Movie:** *Letter to Brezhnev*

12:40 a.m.
2 **Movie:** *Doctors' Private Lives* (1978)

1:00 a.m.
5 *World Vision*
7 **Movie:** *Death Stalk* (1974). Vince Edwards.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:30 a.m.
4 11 News

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *All the Fine Young Cannibals* (1960). Natalie Wood.
9 **Movie:** *Stingray* (1978). Christopher Mitchum.
11 *Twilight Zone*
H **Movie:** *Avenging Angel*

2:05 a.m.
M *Dirty Little Billy*

2:25 a.m.
S **Movie:** *At Last, at Last*

2:30 a.m.
4 *Crosswits*
7 *Branded*
11 *Twilight Zone*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 News
11 **Movie:** *Snow Job* (1972). Jean-Claude Killy.

3:30 a.m.
4 *New Record Guide*
7 *Nightlife*

3:35 a.m.
H **Movie:** *Raw Courage*

3:40 a.m.
M **Movie:** *Crawlspace*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *Black Angel* (1946). Peter Lorre.

4:10 a.m.
S **Movie:** *Those Glory, Glory Days*

4:21 a.m.
5 *Make Room for Daddy*

4:30 a.m.
7 *Card Sharks*

5:00 a.m.
4 *Here's Lucy*
7 *Dating Game*
11 *One Step Beyond*

5:10 a.m.
H **Movie:** *Man Hunt*

5:15 a.m.
M **Movie:** *Foxtrap*

5:30 a.m.
4 *Here's Lucy*
5 *Jayce*
7 *Morning Stretch*
9 11 News

5:45 a.m.
S *Women in Rock*

TUE., JUNE 23

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *New Jersey News*
21 *Innovation:* "Epilepsy." The biochemical roots of epilepsy; also, treatment centers which provide psychological and legal counseling for epileptics.
31 Italian programming (concludes at 8)
S *The Secret Life of T.K. Dearing*

6:30
5 *Too Close for Comfort*
7 News
11 *The Jeffersons*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 11 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
13 *Nature Watch*
21 *Nightly Business Report*
S *The Paper Chase*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 **Baseball:** Yankees vs. Baltimore
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Birds of the Arctic Tundra"
H **Tennis:** Wimbledon Highlights

8:00
2 *The Wizard*
4 *Matlock*
5 **Movie:** *Katherine* (1975). Sissy Spacek.
7 *Who's the Boss?*
9 News
21 *Nova*
31 *Fairly Secret Army*
H **Movie:** *Mad Max Beyond Thunderdome*
M *Crazy About the Movies:* "Grace Kelly"

Ⓝ **Movie:** *Tea in the Harem*
Ⓢ **Movie:** *Invaders From Mars*

8:30
⑦ *Growing Pains*
⑨ *Million Dollar Chance of a Lifetime*
⑬ *Innovation:* "Footwork." Some of the most common foot problems including bunions and corns.
㉛ *The Two Ronnies*

9:00
② **Movie:** *A Summer to Remember* (1985). James Farentino.
④ **Movie:** *City Killer* (1984). Heather Locklear, John Harkins.
⑦ *Moonlighting*
⑨ **Movie:** *East of Eden* (1981). Part II. Timothy Bottoms. (Part I, Mon., 6/22 at 9.)
⑬ *Nova:* "Leprosy Can Be Cured!" The reasons why leprosy still afflicts millions of people worldwide.
㉑ *Odyssey:* "Maya Lords of the Jungle." Archeologists attempt to reconstruct the history of the Mayan civilization of Central America.
㉛ *Bergerac*
Ⓜ **Movie:** *The Bible*

10:00
⑤ ⑪ News
⑦ *Spenser: For Hire*
⑬ *Frontline:* "The Politics of Greed"
㉑ *War: A Commentary by Gwynne Dyer.* Two centuries of world military history.
㉛ *Solo.* British comedy.
Ⓗ *Glory Years*
Ⓝ **Movie:** *Restless Natives*
Ⓢ *Brothers*

10:30
⑪ News
㉛ *Open All Hours*
Ⓗ *On Location: Howie Mandel*
Ⓢ *Hard Knocks*

11:00
② ④ ⑦ News
⑤ *Late Show*
⑨ *Carol Burnett*
⑪ *Odd Couple*
⑬ *Intercom:* "Not All Parents Are Straight." The social and emotional issues facing six families in which children are being raised by gay and lesbian parents.
㉑ *Monty Python*
㉛ *Secret Agent*
Ⓢ **Movie:** *East of Eden*

11:30
② *T. J. Hooker*
④ *Tonight Show*
⑦ *Nightline*
⑨ *Entertainment Tonight*
⑪ *The Honeymooners*
㉑ *TV Classics: The Ruggles*
Ⓗ **Tennis:** Wimbledon Highlights

11:55
Ⓗ **Movie:** *Conan the Barbarian*

12 MIDNIGHT
⑤ *WKRP Cincinnati*
⑦ **Movie:** *The Crooked Hearts* (1972). Rosalind Russell.
⑨ *Cannon*
⑪ *Star Trek*
⑬ *Mystery!: Partners in Crime*
㉑ *Long Island Report*
Ⓜ **Movie:** *A Dream of Kings*
Ⓝ **Movie:** *The Soft Skin*

12:30 a.m.
④ *David Letterman*
⑤ *Archie Bunker's Place*

12:40 a.m.
② **Movie:** *The Enchanted* (1987). Julius Harris.

1:00 a.m.
⑤ *The Ropers*
⑨ *Joe Franklin Show*
⑪ *Twilight Zone*

1:05 a.m.
Ⓢ **Movie:** *Baby*

1:30 a.m.
④ ⑪ News
⑤ *Get Smart*
⑦ *Branded*

1:55 a.m.
Ⓜ **Movie:** *Stranger Than Paradise*

2:00 a.m.
② ⑦ News
④ *Ask Dr. Ruth*
⑤ **Movie:** *The Cincinnati Kid* (1965). Steve McQueen.
⑨ **Movie:** *Psychic Killer* (1976). Paul Burke.
⑪ *Twilight Zone*

2:05 a.m.
Ⓗ **Movie:** *Cobra*

2:30 a.m.
④ *Crosswits*
⑦ *Nightlife*
⑪ *Twilight Zone*

2:45 a.m.
Ⓢ *The Greatest Man in the World*

3:00 a.m.
④ *Sally Jessy Raphaël*
⑦ *The Avengers*
⑪ **Movie:** *Welcome Home, Johnny Bristol*

3:30 a.m.
④ *New Record Guide*
Ⓜ *Comedy Experiment*

3:35 a.m.
Ⓗ **Movie:** *Violations*

3:40 a.m.
Ⓢ **Movie:** *The Final Terror*

4:00 a.m.
④ *Ben Casey*
⑦ *Tales of the Unexpected*
⑨ **Movie:** *Nightmare in Chicago* (1964). Ted Knight, Charles McGraw. A psychotic killer known as "Georgie Porgie" terrorizes the Chicago area with a 72-hour murder spree.
Ⓜ **Movie:** *Avanti!*

4:10 a.m.
⑤ *Make Room for Daddy*

4:30 a.m.
⑦ *Card Sharks*

5:00 a.m.
④ *Here's Lucy*
⑦ *Dating Game*
⑪ *One Step Beyond*

5:05 a.m.
Ⓢ *Peter-No-Tail*

5:10 a.m.
Ⓗ *Glory Years*

5:30 a.m.
④ *Here's Lucy*
⑤ *Jayce*
⑦ *Morning Stretch*

Weekend, June 20–21

SAT., JUNE 20

6:00 a.m.
④ *New Wilderness*
⑤ *I Love Lucy*
⑦ *Guns of Will Sonnett*
⑨ *David Toma*
⑪ *Christian Science*
Ⓗ *Talk Show*
Ⓢ **Movie:** *Baby*

6:30 a.m.
② *Patchwork Family*
④ *Here's Lucy*
⑤ *World Tomorrow*
⑦ *Hee Haw!*
⑨ *Face-off*
⑪ *Josie and the Pussycats*
Ⓗ **Movie:** *Mask*

7:00 a.m.
④ *Cliffwood Avenue*
⑤ *Popeye*
⑦ *Wild Kingdom*
⑨ *New Jersey People*
⑪ *Photon*
Ⓜ *Max Trax*

7:30 a.m.
② *Young Universe*
④ *Hickory Hideout*
⑤ *Wonderama*
⑦ *Kids Are People Too*
⑨ *In Depth*
⑪ *Photon*
Ⓜ **Movie:** *Morons From Outer Space*

8:00 a.m.
② *Berenstain Bears*
④ *Kissyfur*
⑤ *Danger Mouse*
⑦ *The Wuzzles*
⑨ *Hispanic Horizons*
⑪ *Bionic Six*
⑬ *Adam Smith's Money World*
㉑ *Sesame Street*
Ⓢ **Movie:** *Ceiling Zero* (cc)

8:30 a.m.
② *Wildfire*
④ *Gummi Bears*
⑤ *Lady, Lovely Locks*
⑦ *Care Bears Family*
⑨ *Meet the Mayors*
⑪ TBA
⑬ *Wall $treet Week*
Ⓗ *Kamikaze: Mission of Death*

9:00 a.m.
② *Muppet Babies*
④ *Smurfs*
⑤ *Popples*
⑦ *Flintstone Kids*
⑨ *Whiz Kids*
⑬ *Washington Week in Review*
㉑ **Movie:** *Run for Your Money* (1948). Alec Guinness.
Ⓗ **Movie:** *American Anthem*
Ⓜ **Movie:** *Modern Problems*

9:30 a.m.
⑤ *Get Along Gang*
⑪ *Keys to Success*
⑬ *One-on-One*

10:00 a.m.
② *Pee-wee's Playhouse*
⑤ *Wrestling Challenge*
⑦ *Real Ghostbusters*
⑨ *Insiders*
⑪ *Soul Train*
⑬ *The Presidency and the Constitution*
㉛ *Body Electric*
Ⓢ **Movie:** *Dallas*

10:30 a.m.
② *Teen Wolf*
④ *Alvin*
⑦ *Pound Puppies*
㉑ *TV Classics: $64,000 Question*
㉛ *Owl/TV*
Ⓜ **Movie:** *Dr. Strangelove*

11:00 a.m.
② *Galaxy High*
④ *Foofur*
⑤ *Star Search*
⑦ *Bugs Bunny*
⑨ *Wrestling Spotlight*
⑪ *Pro Wrestling This Week*
⑬ *Tony Brown's Journal*
㉑ *Victory Garden*
㉛ *Square One TV*
Ⓗ **Movie:** *Mad Max Beyond Thunderdome*

11:30 a.m.
② *Storybreak*
④ *Punky Brewster*
⑦ *Ewoks*
⑬ *Open Mind*
㉑ *From a Country Garden*
㉛ *Soapbox With Tom Cottle*

12 NOON
② *Rock 'n' Wrestling*
④ *Lazer Tag Academy*
⑤ *World of Disney: Gallegher*
⑦ *Weekend Specials*
⑨ *Black Sheep Squadron*
⑪ *Women's Wrestling*
⑬ *G.E.D. Preparation:* "Test-Taking Tips"
㉑ *Gourmet Cooking*
㉛ *Video Music Box*
Ⓢ **Movie:** *Uncle Tom's Cabin*

12:30
④ *Main Street*
⑦ *Health Show*
㉑ *This Old House*
Ⓜ **Movie:** *Back to School*

1:00
② *Young Universe*
④ **Baseball:** Yankees vs. Boston, or Cincinnati vs. Atlanta
⑤ **Movie:** *The Conqueror Worm* (1968). Vincent Price.
⑦ *American Bandstand*
⑨ **Movie:** *The Invisible Woman* (1983). Bob Denver.
⑪ **Special:** *Willie Nelson's Picnic*
⑬ *American Playhouse: Waiting for the Moon*
㉑ *Frugal Gourmet*
㉛ *All About TV*
Ⓗ *Talk Show*

1:30
② *Cover Story*
⑦ *Hot Tracks*
㉑ *French Chef*
㉛ *Cityscope*
Ⓗ **Movie:** *Where the Boys Are*

2:00
② *Success Stories*
㉑ *Joy of Painting*
㉛ *World TV Presents*
Ⓢ **Movie:** *Free Spirit*

2:30
⑦ **Golf:** U.S. Open (concludes at 7)
⑬ *You Gotta Have Art:* "Matisse in Nice"
㉑ *Magic of Oil Painting*
Ⓜ **Movie:** *The Man With One Red Shoe*

2:45
⑤ **Movie:** *The Flying Guillotine* (1977)

3:00
⑨ **Movie:** *Day of the Triffids* (1963). Howard Keel.
⑪ *Keys to Success*
⑬ *Spaceflight:* "One Giant Leap"
㉑ *Rod and Reel*

3:30
② **Movie:** *The Eyes Behind the Stars* (1972). Martin Balsam.
⑪ *Music Machine*
㉑ *Motorweek*
Ⓗ **Movie:** *Funny Girl*
Ⓢ *Comedy Spotlight*

4:00
④ **Baseball:** Los Angeles vs. Houston
⑪ *Puttin' On the Hits*
⑬ *Nova*
㉑ *Woodright's Shop*
㉛ *American Interests*
Ⓜ **Movie:** *The Best of Times*

4:30
⑪ *Dance Fever*
㉑ *This Old House*
㉛ *European Journal*
Ⓢ **Movie:** *Baby*

5:00
② *Sports Saturday*
⑤ *Mission: Impossible*
⑨ Wrestling
⑪ *One Big Family*
⑬ *Innovation:* "Blood: The Vital Humor"
㉑ *Know Zone:* "The Silence Barrier." The obstacles and isolation of being deaf.
㉛ *Country Express*

5:30
⑪ *What a Country*
⑬ *Newton's Apple*
㉑ *Brainstormers*
㉛ *Right to Know*

6:00
② *The People*
⑤ *What's Happening Now?*
⑨ *Bosom Buddies*
⑪ *Fame*
⑬ *Nature:* "Gooneys of Midway"
㉑ *Austin City Limits*
㉛ *Images/Imagenes*
Ⓗ **Movie:** *Mask*
Ⓜ **Movie:** *Real Genius*
Ⓢ **Movie:** *Summer of '42*

6:30
② News
⑤ *Small Wonder*
⑨ *New Gidget*
㉛ *In Black and White*

7:00
② ⑦ News
④ *Strictly Business*
⑤ *M*A*S*H*
⑨ *It's a Living*
⑪ *Tales From the Darkside*
⑬ *Know Zone*
㉑ *Wonderworks*
㉛ *Looking East*

7:30
② *Wheel of Fortune*
④ *Throb*
⑤ *9 to 5*
⑦ *Siskel & Ebert & the Movies*
⑨ *Mama's Family*
⑪ *Charles in Charge*
⑬ *Wild America:* "Watching Wildlife"
㉛ *Faces of Japan*

8:00
② **Movie:** *Master of the Game* (1985). Part III of IV. Dyan Cannon.
④ *227*
⑤ **Movie:** *It's a Wonderful World* (1939). James Stewart.
⑦ *Webster*
⑨ News
⑪ **Movie:** *Honeysuckle Rose* (1980). Willie Nelson.
⑬ *The Secret of Adrian Mole*
㉑ *All Creatures Great and Small*
㉛ *Upstairs, Downstairs*
Ⓗ **Movie:** *American Anthem*
Ⓜ **Movie:** *Modern Problems*
Ⓝ **Movie:** *The Gig*
Ⓢ **Movie:** *Kiss of the Spider Woman*

8:30
④ *Me & Mrs. C*
⑦ *Sidekicks*
⑨ *House Calls*
⑬ *Joni Jones.* A boy's childhood in Wales.

9:00
④ *Golden Girls*
⑦ *Gung Ho*
⑨ **Movie:** *Bogie* (1980). Kevin O'Connor.
⑬ *Mystery!: Partners in Crime*
㉑ *The Good Neighbors*
㉛ *Prisoner*

9:30
④ **Special:** *The American Promise: No Place Like School*
⑦ *Dads*
㉑ *Mother and Son*
Ⓜ **Movie:** *House*

10:00
② *West 57th*
④ *Hunter*
⑤ News
⑦ *Starman*
⑪ *Keys to Success*
⑬ *Film on Film:* "Comedy—A Serious Business"
㉑ *Agony*
㉛ *Blake's Seven*
Ⓗ *Cyndi Lauper in Paris*
Ⓝ **Movie:** *My American Cousin*
Ⓢ **Movie:** *Pale Rider*

10:30
⑤ *Sports Extra*
⑪ News
㉑ *Butterflies*

11:00
② ④ ⑦ News
⑤ **Movie:** *Give My Regards to Broad Street* (1984). Paul McCartney, Ringo Starr.
⑨ *Benny Hill*

TELEVISION

11 **Movie:** *The Greek Tycoon* (1978). Anthony Quinn.
13 **Movie:** *Nicholas Nickelby* (1947). Cedric Hardwicke.
21 *Monty Python's Flying Circus*
31 *Eye on Dance*
H **Movie:** *Cobra*
M *Comedy Experiment*

11:30
4 *Saturday Night Live*
7 News
9 **Movie:** *Devil Dog: The Hound of Hell* (1978)
21 **Movie:** *Big Brown Eyes* (1936). Joan Bennett.
31 *State of the Arts*
M **Movie:** *Back to School*

11:45
2 **Movie:** *Mandrake* (1979). Robert Reed.
7 **Movie:** *Jeremiah Johnson* (1972). Robert Redford.

12 MIDNIGHT
N **Movie:** *Almost You*

12:15 a.m.
S **Movie:** *Terminal Choice*

12:30 a.m.
H **Movie:** *Silent Rage*

1:00 a.m.
4 *Ask Dr. Ruth*
11 *Silent Tragedy*

1:10 a.m.
5 **Movie:** *Valley of the Dolls* (1967). Patty Duke.
M **Movie:** *Hot Resort*

1:30 a.m.
4 *Music City News Country Awards*
9 *MTV Top 20 Video*

1:55 a.m.
2 News

2:00 a.m.
7 **Movie:** *You Can't Win 'Em All* (1970). Tony Curtis.
11 News

2:05 a.m.
S **Movie:** *Uncle Tom's Cabin*

2:15 a.m.
H **Movie:** *Sudden Death*

2:30 a.m.
9 *Saturday Night Live*
11 **Movie:** *Skyjacked* (1972). Charlton Heston.

2:40 a.m.
2 *Strike It Rich*

2:45 a.m.
M **Movie:** *Krush Groove*

3:10 a.m.
2 *Strike It Rich*

3:30 a.m.
4 **Movie:** *Slightly Honorable* (1940). Pat O'Brien.
9 News

3:40 a.m.
2 *Strike It Rich*

3:55 a.m.
7 **Movie:** *Dawn at Socorro* (1954). Piper Laurie.
H **Movie:** *Rambo: First Blood Part II*

4:00 a.m.
9 *Frank Garris*
S **Movie:** *Summer of '42*

4:10 a.m.
2 **Movie:** *The Long Way Home* (1975). Glenn Ford.

4:20 a.m.
M **Movie:** *Klute*

4:30 a.m.
11 *F-Troop*

5:00 a.m.
4 *Ben Casey*
9 News
11 *Insight*

5:30 a.m.
7 *New York Views*
9 11 News

5:35 a.m.
H *Kamikaze: Mission of Death*

SUN., JUNE 21

6:00 a.m.
4 *Joy of Gardening*
5 *Hour of Power*
7 *Greatest Sports Legends*
9 *In Depth*
11 *Christopher Close-up*
S **Movie:** *Platypus Cove*

6:05 a.m.
H **Movie:** *Murphy's Romance*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *Today in New York*
7 *Christopher Close-up*
9 *New Jersey People*
11 *Christian Science*
M **Movie:** *Return of the Jedi*

7:00 a.m.
2 *Young Universe*
4 *Funtastic World*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Face-off*
11 *Gospel Hour*

7:30 a.m.
2 *Way to Go*
7 *This Is the Life*
9 *Meet the Mayors*
13 *Sesame Street*
S *Shelley Duvall's Tall Tales & Legends: Casey at the Bat*

8:00 a.m.
2 *For Our Times*
5 *Expect a Miracle*
7 *Insight*
9 *Point of View*
11 *Ever Increasing Faith*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *Fraggle Rock*

8:30 a.m.
2 *Wall Street Journal Report*
5 9 *Sunday Mass*
7 *Tiempo*
13 *Mister Rogers' Neighborhood*
H *Seabert*
S **Movie:** *Stowaway in the Sky*

9:00 a.m.
2 News
4 *Visiones:* "Latin Theater in New York"
5 *McCreary Report*
7 *Showcase of Homes*
9 *Oral Roberts*
11 *Inhumanoids*
13 *Sesame Street*
21 *Wonderworks*
H **Movie:** *The Spiral Staircase*
M **Movie:** *Every Which Way but Loose*

9:30 a.m.
4 *Positively Black:* "Black Press Summer '87"
7 *World of Photography*
9 *World Tomorrow*
11 *Jem*

10:00 a.m.
4 *Essence*
5 *World of Disney*
7 *America's Top Ten*
9 *Hour of Power*
11 *Bionic Six*
13 *Supergran*
21 *Tony Brown's Journal*
S **Movie:** *Weird Science*

10:30 a.m.
2 *Face the Nation*
4 *McLaughlin Group*
7 *Hollywood Close-up*
11 *Keys to Success*
13 *Know Zone*
21 *Inside Albany*
H **Movie:** *Born Free*

11:00 a.m.
2 *Community*
4 *Meet the Press*
5 **Movie:** *Tarzan's Fight for Life* (1958). Gordon Scott.
7 News
9 *New Gidget*
11 *Big League Dreams*
13 *The Diary of Adrian Mole*
21 *Washington Week In Review*
M **Movie:** *Under the Cherry Moon*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
7 *David Brinkley*
9 **Movie:** *Block Heads* (1938). Laurel and Hardy.
11 **Movie:** *The Time of Their Lives* (1946). Abbott and Costello.
13 *Joni Jones*
21 *Wall $treet Week*

12 NOON
2 *The People*
4 *First Estate*
13 *This Old House*
21 *Adam Smith's Money World*
H *My Father, My Rival*
S *The Paper Chase*

12:30
2 *Cover Story*
4 *Headlines on Trial*
7 *Business World*
13 *Inside Albany*
21 *Wild America*

12:45
5 **Movie:** *Honeymoon With a Stranger* (1969). Janet Leigh.

1:00
2 **Racing:** Detroit Grand Prix
4 *Fight Back*
7 *Like It Is*
9 *This Week in Baseball*
11 **Movie:** *Artists and Models* (1955). Jerry Lewis, Dean Martin.
13 *Firing Line*
21 *Nature*
H **Movie:** *Lone Wolf McQuade*
M **Movie:** *The Guns of Navarone*
S **Movie:** *The Stratton Story*

1:30
4 **Special:** *Joe Louis*
9 **Baseball:** Mets vs. Philadelphia

2:00
7 *Greatest Sports Legends*
13 *Great Performances: Carlos Kleiber Conducts Beethoven*
21 *We'll Meet Again*
31 *World TV Presents*

2:30
4 *Light Moments in Sports*
5 **Movie:** *State Fair* (1962). Pat Boone, Ann-Margret.
7 **Racing:** U.S. Drag Races

3:00
4 *Wacky World of Sports*
11 **Movie:** *Disorderly Orderly* (1964). Jerry Lewis.
21 *Brainstormers*
31 *Washington Week in Review*
H *Survival Series*
S **Movie:** *Thunder Run*

3:30
4 **Tennis:** Wimbledon '87 Preview
7 **Golf:** U.S. Open (concludes at 8)
13 *Evening at Pops*
21 *Madeleine Cooks*
31 *Ask Congress*

4:00
2 *Sports Sunday*
21 *Great Chefs of New Orleans II*
31 **Special:** *Summer Solstice.* International musical celebration, live from different countries around the world.
H **Movie:** *The Heavenly Kid*
M **Movie:** *Crazy About the Movies:* "Grace Kelly"

4:15
9 *Kiner's Korner*

4:30
4 *Sportsworld*
9 *Greats of the Game*
13 *In Search of the Constitution*
21 *Louisiana Cookin'*
S **Movie:** *Moving Violations*

5:00
5 **Movie:** *The Glory Boys* (1981). Rod Steiger.
9 *Buck Rogers*
11 *Fame*
21 *Do-It-Yourself Show*
31 *Hello Jerusalem*
M **Movie:** *Remo Williams: The Adventure Begins . . .*

5:30
13 **Special:** *AIDS Ward*
21 *This Old House*
H *Fraggle Rock*

6:00
2 4 News
9 *Police Story*
11 **Movie:** *The Naked Face* (1986). Roger Moore.
21 *Nova*
31 *U.S. Nippon Newscope*
S *Shelley Duvall's Tall Tales & Legends: Casey at the Bat*

6:15
31 *Business Nippon*
H **Movie:** *Back to School* (cc)

6:30
2 4 News
13 *Washington Week in Review*

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
9 *Entertainment This Week*
13 *Disappearing World:* "Masai Women." The women of the Masai tribe talk about marriage, love, and children.
21 **Movie:** *Doctor Who*
31 *Japanese Theatre*
M **Movie:** *Every Which Way but Loose*
S **Movie:** *Weird Science*

8:00
2 *Murder, She Wrote*
4 **Special:** *Time Out for Dad*
5 *Married . . . With Children*
7 **Special:** *Our Kids and the Best of Everything*
9 *Scared Straight*
11 *Lifestyles of the Rich and Famous*
13 *Nature:* "Emas: High Plains of Brazil"
31 *Not Your Average Russian*
H **Movie:** *Murphy's Romance*
N **Movie:** *Fast Talking*

8:30
5 *Duet*
31 *Little Mike.* Portrait of Michael Anderson, born with "glass bones" disease.

9:00
2 **Movie:** *Picking Up the Pieces* (1985). Margot Kidder, James Farentino.
4 **Movie:** *Paternity* (1981). Burt Reynolds, Elizabeth Ashley, Lauren Hutton.
5 *Mr. President*
7 **Movie:** *Heaven Can Wait* (1978). Warren Beatty.
9 *Scared Straight: Ten Years Later*
11 *Run Away With the Rich and Famous*
13 *Masterpiece Theatre: The Jewel in the Crown*
21 *Blake's 7*
31 *Bradshaw on the Family*
M **Movie:** *8 Million Ways to Die*
S **Movie:** *Raw Deal*

9:30
5 *Tracey Ullman Show*
11 **Special:** *Precious Lives.* Three teenagers, who have been diagnosed with cancer, share their feelings about the disease.

10:00
5 11 News
9 *Straight Talk*
13 *Yes Minister*
21 *Mystery!: Partners in Crime*
31 *Window on World TV*
H *On Location: Alan King*
N **Movie:** *A Night Full of Rain*

10:30
5 Sports
11 *At the Movies*
13 *Monty Python's Flying Circus*

11:00
2 4 7 News
5 *Mission: Impossible*
9 *World Tomorrow*
11 *'Allo 'Allo*
13 *New Television*
21 *Mystery!: Partners in Crime*
H *Glory Years*
M **Movie:** *Under the Cherry Moon*
S **Movie:** *Thunder Run*

11:15
2 News

11:30
7 News
9 *It Is Written*
11 *The Honeymooners*
13 *My Father Sold Studebakers*
H **Movie:** *The Heavenly Kid*

11:45
2 7 Sports

12 MIDNIGHT
2 *Rockford Files*
4 *Sports Machine*
5 *Solid Gold*
7 **Movie:** *Asylum* (1972). Peter Cushing.
9 *Jimmy Swaggart*
11 *Star Trek*
21 *Mark Russell Comedy Special*
N **Movie:** *Mr. Love*

12:30 a.m.
4 *Sports Pros and Cons*
S **Movie:** *McCabe and Mrs. Miller*

12:45 a.m.
M **Movie:** *Power*

1:00 a.m.
2 *Peter Gunn*
4 *Heroes: Made in the U.S.A.*
5 *Value Television*
9 *Joe Franklin Show*
11 *Tales From the Darkside*
H **Movie:** *Vamp*

1:30 a.m.
2 *Mr. Lucky*
4 *Off the Wall*
11 News

1:50 a.m.
7 **Movie:** *The Girl in the Red Velvet Swing* (1955). Joan Collins.

2:00 a.m.
2 News
4 *Dancin' to the Hits*
5 *Christian Children's Fund*
9 **Movie:** *Blackout* (1954). Belinda Lee.
11 **Movie:** *The Deer Hunter* (1978). Robert De Niro.

2:30 a.m.
4 *Ghost Story*
5 *Look at Me Now*

2:40 a.m.
H **Movie:** *Back to School*
M **Movie:** *H.O.T.S.*
S **Movie:** *Malibu Express*

4:00 a.m.
7 *Tales of the Unexpected*
9 *Return of the Saint*

4:20 a.m.
H **Movie:** *Lone Wolf McQuade*
M **Movie:** *8 Million Ways to Die*

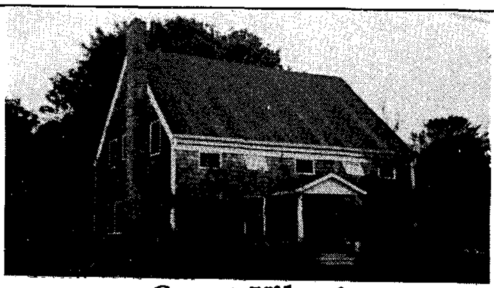
4:30 a.m.
7 *Card Sharks*
S **Movie:** *Moving Violations*

5:00 a.m.
7 *Dating Game*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*

NEW YORK TOWN AND COUNTRY PROPERTIES

Town & Country Properties is a weekly feature. **Special rates effective with the January 5, 1987 issue:** $23.95 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Add **$15.00** for NYM Box numbers. Display Town & Country ads are available at $280.00 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders only with American Express, MasterCard, or Visa. **Town & Country Properties** Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0736. **Contact Caryn Martin for display billing procedures and advertising information. Contact Nancy Engberg for line listing insertions.**



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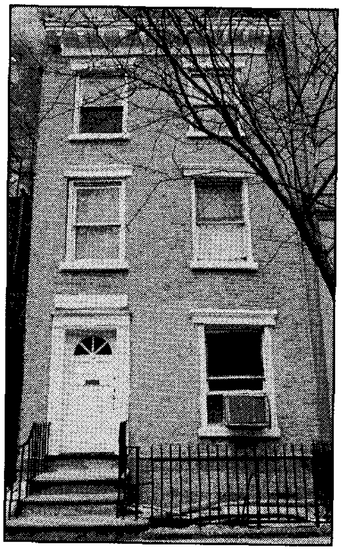

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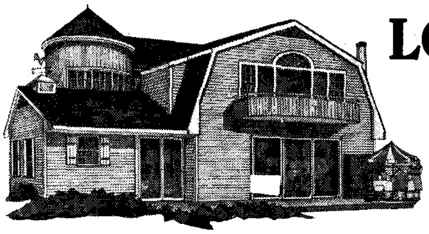

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212-880-5406 to place an ad.

TRAVEL

New York Travel is a weekly feature. **Special rates effective with the January 5, 1987 issue:** $25.00 per line, one-time ad; $24.50 per line, four-time ad; $24.25 per line, seven-time ad. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Ad **$15.00** for NYM Box numbers. Display classified ads are available at $376.00 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0735. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOURS & TRIPS

Tour Spain—Free broch. Bravo Tours. 1-800-272-8674 or 201-641-0655 in NJ.

Play Bridge At World-Famous Spas
With int'l experts. Bridge program all levels. Travel England & Hungary, Aug 30-Sept 20. Bridge Travel Inc. 212-877-5807.

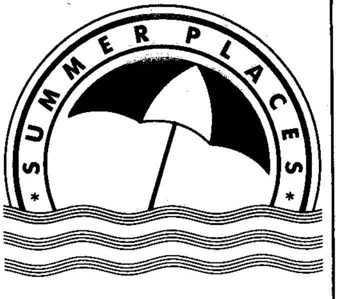
KNICKERBOCKER HOLIDAYS
Personal, Savvy NYC Tours Created
Exclusively For Working New Yorkers' Out-of-Town Guests. 212-724-5935.

AIRLINES

JETTING TO LONDON
Daily departures avail on regularly scheduled airlines. Min fare only $250 round trip. For reservation & information **Call 718-262-8058, Tue-Sat. 2pm-9pm.**

Wanted. Frequent Flyer High Mileage—Call to sell your award. 201-854-0920.

New York Travel
Contact Diane Woodstock
212-880-0735.



SEASONAL RENTALS

Paris July 87—Exclusive area. 3 Room apt. $400/wk. (33)1-47225451/46371773.

N. Fork, LI—Picturesque orient, lg cottage, bike Sound, $800wk. 516-323-3553.

Hampton Arms Resort Coop
Hampton Bays. Luxury resort hotel on Tiana Bay - new 1 & 2 BR beachfront suites w/decks, priv beach, heated pool, health club. Tennis free. Sailing, windsurfing - Rentals and lessons on premises. Resv. 516-728-4161.

Private Beach—Picturesque. Sailing, fishing, swimming, tennis. Cottages. Lodge rooms include breakfast. Peconic Hotel, Shelter Island 11965. 516-749-0170.

Shelter Island Resort—AAA. Waterfront. Sundecks, panoramic views. Superb cuisine. Swim, bicycle, free golf. TV, tennis. Spring mid wk pkg 4 day/3 nite $69. Shelter Island 11965. 516-749-2001.

BERKSHIRE FOOTHILLS
5 BR contemporary, pond, privacy, views. 2 1/4 hrs NYC. $4000 mo. 518-794-9706.

NANTUCKET ISLAND
Prime vacation homes for rent in all areas of the island. Best selection now. Families only. Homes from $1000 per week with a 2-week minimum. Open 7 days a week. **The Maury People. 617-228-6853.**

New York Travel
Contact Diane Woodstock
212-880-0735.

Montauk at Ocean—Contemp 5 BR, 4 bth, Spa. Biwkly. 516-269-6177/668-5355.

INNS & LODGES

New York

VILLAGE LATCH
Southampton's ultimate Inn! Luxurious. Sophisticated. International. In town w/ hot tub, pool, tennis. **516-283-2160.**

MONTAUK...Shepherds Neck Inn
Leisurely. Friendly. Tennis. Lg Pool. Cocktail lounge. All rms Color TV, Bath. **SPRING SPECIAL** from $49 daily for two, includes full breakfast.
Also Vacation Pkgs. Credit Cards.
Second House Rd. Montauk, NY 11954.
In NY 1-800-345-3511 or 516-668-2105

RESORTS

Europe

SCHLIERSEE/W. GERMAN ALPS
Enjoy peace, tranquility & regeneration with fresh cell therapy at **Kurhotel Stolzen am See.** Call 201-665-0873.

RESORTS

New York

JERONIMO'S
For a private, quiet holiday, come to our cozy mountaintop inn, 75 mi from NYC. Your hosts, the **Jeronimo** family, give personal attention to each guest. 33 Rms, superb, creative cuisine, heated indoor/outdoor pools, jacuzzi, saunas, tennis. $65-$75 day per person, includes 3 meals. **Walker Valley, NY 914-733-5652. VI/MC**

RESORTS

PA, NJ, MD, Wash DC

COUNTRY RESORT—Serving non-adulterated foods, incl. natural meats, free range chicken, raw juices, etc. 16 room English estate. Private baths, pool, tennis, year-round whirlpool & horses, surrounded by 100 acres of flowers & trees in beautiful European-oriented Bucks Co. Hollyhedge Estate, Solebury, PA. 18963. 215-862-3136, 800-722-4877

VILLAS/CONDOS/APTS

The South

St. Augustine Beach, Fl—Beaut furn, fully equip 2 BR, 2 full bth Condo on beach w/ocean vu. Sleeps 6. w/d, priv balcony, pool, racquetball, tennis & jacuzzi. $350 wk, $950 mo. Ownr days. 914-365-1241.

VILLAS/CONDOS/APTS

Mexico

Acapulco, Cancun, Vallarta, Cabo, Maui Pvt Villa/Condo (Air Disct) 800-338-4336.

VILLAS/CONDOS/APTS

Europe

French Riviera, London, Paris—1-3 BR lux apts & villas. Wk min. 516-487-8094.

Center Paris, France—To rent, July, August & September. Lge 4 BR apt, all modern comfort. $1,600 mo. 718-699-1176.

HEALTH AND FITNESS

New York Health and Fitness is a weekly feature. **Rates effective with the January 5, 1987 issue:** $40.00 per line, one-time ad; $32.45 per line, four consecutive ads; $27.85 per line, seven consecutive ads. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at **$400** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Health and Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-880-0735. **Contact Mike Fazio or Linda Bama for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

PHYSICAL FITNESS

DESIGNER BODYWEAR
WAREHOUSE
SAMPLE PRICES
EAST SIDE ELEGANCE
30%-70% OFF
326 EAST 61 STREET
NYC • 212-755-4298

Women's Exercise Classes—Excellent program. Murray Hill area. 212-683-7242

Learn No Impact—Control of dumbbells to shape, strengthen, and balance your body correctly and quickly at home. **BODY BASIC, 212-989-5505.**

Personal Fitness Associates trains you at home/office or weekend getaway 7 days a week. Exercise physiologists & physical therapists on staff. Call for brochure or FREE consultation. **212-245-6708.**

WEIGHT CONTROL

Stop Dieting! Stop Overeating!—Resolve eating compulsion. 212-864-3130.

Lose 10 lbs or MORE!
Elegant • Supportive • Total Fitness Program
"Among the Nation's Top Ten New Spas." —SHAPE Magazine
Deerfield Manor
RD 1 **(90 min. NYC)**
E. Stroudsburg, Pa. 18301 717-2230160

• LOSE 1 LB. A DAY! •
Diet specialist, MD. Men, Women, Teens. Insurance forms OK. No contracts.
Manhattan Diet Clinic, 212-245-5940
Westchester Diet Clinic, 914-969-8200
Riverdale Diet Clinic, 212-796-6100

If Total Fast Didn't Work For You... Try Medifast, a partial fast with one meal a day, geared to the busy, working individual. MD-supervised; located in mid-Manhattan. Support group available. No waiting list. **Renaissance Medical Group. 212-686-3131**

Weight Control To Go!—Your/our office Change habits, not foods. One-on-one. The Caryl Ehrlich Program. **212-752-8377**

LOSE UP TO
30 LBS.
IN LESS THAN
30 DAYS
FOR ABOUT
$30 A WEEK
with major medical ins.
Call for free consultation
CLINI-FAST
212-807-8080

THE OPTI-FAST PROGRAM
Physician's Rapid Weight Loss
715 Park Ave. (70th St) 212-288-5473.

LOSE UP TO 10 LBS. OR MORE—in one week. Free massage daily, 3 gourmet diet meals a day. Indoor/outdoor pool, spa and sports facilities. 800-232-2772, in CT. 800-237-2772, 203-642-6696. **GRAND LAKE SPA HOTEL, CT.**

the Classified Ad—Use it to help your business do more business. 212-880-0732.

LOSE WEIGHT
Rapid, safe, multi-modal, MD-directed. Inquire re insurance. Free consultation. **212-879-4260.**

DiET-FAST!—3 plans to meet every reducing need. Each **DiET-FAST!** plan offers treatment by MD's, RN's, Registered dieticians. Lose weight safely, swiftly, economically. 212-840-2121.

Lose 10-20 Lbs.—Mayfair By The Sea, a beach spa 2 miles to Atlantic City. Call **800-722-7257, 609-822-0611.**

HOLISTIC HEALTH

Country Resort—Spend a week & feel great. See our ad under Travel. 800-722-4877. Hollyhedge Estate, Bucks Co, PA.

Roslyn, LI—Relax and unwind in hands of Swedish therapists. 516-484-1651.

Sex Problems?—Holistic healing bodywork, legit/efficient. 212-580-5335.

Massage Therapy By Registered Nurse—in Bayside. 718-279-0303.

Loving Touch Bodywork—Swedish, Esalen, Reiki. 212-972-7007/517-7754.

HEALTH/BEAUTY SVCS.

Helen Pappas Salons—Facial, hand, foot, scalp & bodycare. Men/women. 560 5th/46th St. Also in Queens. 212-302-7196.

LOSING HAIR OR BALDING?
New cosmetic preparation, need volunteers. **212-249-1416.**

Electrolysis & Skin Care—European MD. 2 W 86 St. Affordable. 212-874-4406

Clear, Smooth Skin with safe, effective 6-day peeling treatment. Treats acne, pimples, agelines, dry, blotchy skin. Over 40 years of success. Peeler-Pak® home treatment. Send $26 in check, money order or credit card. For FREE brochure write **Skin Culture Institute, Dept. NY-7, 38 West 32 Street, New York, NY 10001**

Electrolysis-IB Probe, Wax Facials.
Sterilized equipment. Individual probes available. LENORE VALERY (Board Certified). "The Best"-23 Leading Beauty Editors agree. W. 57 St. 212-757-6585.

Waxing, Manicure, Facial, Makeovers
And all cosmetic services done in the privacy of your own home.
Call Pauline 212-752-2879
Licensed Cosmetologist

Electrolysis—Professionals, 30 yrs experience. Remove hair permanently. Clinical/Medical Electrologists. Free booklet/consultation. GLORIA DANTI/AARON BERNSTEIN, 168 W. 86, 212-787-3656. Garden City, LI 516-483-HAIR

212-687-4045 · N.Y. Cleansing Spa—$100 Total body care. Relaxing. Private.

• At Last: Face lift Without Surgery •
Video cassette & explanatory text. $39.95. Representations welcome.
Contessa Maria Enterprises, Ltd.
Pob 185, Goshen, CT 06756. 203-491-2204

Allana of New York—Electrologists specializing exclusively in the Insulated Bulbous Probe method, for permanent results with comfortable treatments. Free consultation. $70 per hour. 160 East 56th St. 9th Floor. 212-980-0216.

SERVICES AND SALES

New York Services and Sales is a weekly feature. **Rates effective with the January 5, 1987 issue:** $40.00 per line, one-time ad; $32.45 per line, four consecutive ads; $27.85 per line, seven consecutive ads. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Services and Sales Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-880-0735. **Contact Ron Stern or Michael Fazio for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ANTIQUES

Historical Society Antiques—Show & Sale, New Hope, PA High School, Rt. 179, June 19, 20th 11-8, 21st 11-5. Donation $3.75 with ad $3.50. Free parking.

9-Ft. Japanese Carved Figures—Other startling finds. Nation's largest antiques resource. 104 galleries. Manhattan Art & Antiques Center, 1050 2nd Ave, 55 St, 212-355-4400, 7 days

Sixth Avenue Arts And Antiques—Outdoors every Sunday, 9am-6pm. The Annex, 25 St. and 6th Ave. Dealer info, 718-965-1076. Free parking.

APPLIANCES

Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

Shop via your telephone for TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri 9-5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

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RENT A MERCEDES
Day, Weekend, Week
SL's & Sedans
Call: 914-968-8200

CLEANING SERVICES

Trent Cleaning Svc—Dealing with dirt-residential/commercial. 212-619-6262.

Little Elves, The Professionals—Industrial and fine home cleaning. 212-674-2629.

Maids Unlimited—Heavy & construction cleanup. Equipment available. Continuing maid service. Bonded & insured. Since 1959. 212-838-6282.

McMaid Inc.—The professional apartment cleaning service. Corporate accounts. Fully insured. 212-371-5555.

Parker Service—Our Dynamic Maids are pro's. They're bonded & bring supplies - 212-330-1806, Westchester - 914-834-4333

Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 212-362-8200.

Bob Dellacona's Maid in NY—Help is on the way. 212-777-6000.

COUNSELING

Find Yourself At Sea—Awareness seminars under sail. USCG Capt./Gestalt therapist. $225 meals incl. 516-757-6157.

Luvsaver—Psychodrama. Achieve sexual goals - relationship advice. 212-246-0331.

NEW *ASSORTMENTS* SECTION

To advertise in this section call 212-880-0735. Tell our 1.4 million readers about your upcoming special event, unusual research, public notice, new publication, seeking a long-lost friend, the formation of a new community group, sales and art shows, press release, fanfare.

Wanted: ARTIST—To paint small wooden items in faux finishes for retail shop in Westchester. Will pay for prototypes. Respond: POB 640, Bedford, NY 10506.

Motorola-Cellular Car/Portable Phones
Great Father's Day gift. Buy direct.
Call Alice Wahrburg at **201-447-7240**

Have You Survived A Dreadful Date? Writers seek humorous anecdotes. You will be paid if yours is chosen. We guarantee anonymity. Send your true story to: "Dates", POB 1512, Old Chelsea Station, NY 10011.

For Classified Advertising—Call Ron Stern at 212-880-0735.

Psychotherapies Selection Service
Our unique "pre-therapy" program can help you carefully select the right therapist. **Free intitial consultation. 307-5977.**

How To Protect Yourself—Against Quacks. Free recorded info, 212-307-0012

Women's Counseling Group—Specializing in addressing the many roles/many pressures in a woman's life cycle: Relationship, career, children, infertility and abortion. 212-517-1600.

Short-Term Therapy—For lasting accomplishments. Help for all problems by licensed psychotherapists selected to meet your needs. Counseling Services of Manhattan. 212-678-4766.

Crisis Normalization—A short-term therapy with long-term results. This new therapy has helped hundreds out of crisis and back to life. Individual, family and group. East Side Center for Short-Term Psychotherapy. 212-570-6664.

Overcome Fears Of Flying—*With expert help of psychologist. 212-532-2135.*

Family Counseling & Mediation Services
Stress management. Individuals/couples.
est. 1958. **212-674-8516**

Divorced-Separated Men—Group now forming for related stress/conflict issues.
Mark Sulcov, PhD. **212-777-5452**
Bruce Bleecker, MSW. **212-580-8419**

Psychological Counseling By Phone—Immediate consultation when you can't come in person. N.Y.S. licensed MSW Psychotherapist. 718-423-1014.

Mentor Available—for business/career counseling. 212-751-2711.

DIVORCE MEDIATION

Some Marriages Need Help—To stay together - others need help to end. Center for Family Treatment & Divorce Mediation. 212-799-4302; 914-638-4666.

EDUCATION

Dissertation Research—Writing, editing by professionals, since 1972. Academic Research, Inc. 201-939-0252.

EMPLOY. OPPTY.

Lawyer—Seeks aggressive, creative PR representation. Call 914-425-3222.

ENTERTAINMENT

BASKETS EXTRAORDINAIRES®
Featured ABC's
Morning Show
THIS FATHER'S DAY
Delight & charm your 'Dad' with a gift basket created just for him. Choose from a fabulous array of gifts & delicacies that complement his style and excite his imagination. We will arrange these items in a choice bouquet and deliver it to your 'Special Dad'.
P.S. Graduation, Wedding, Weekend Guest...
Nationwide Delivery 212-496-9510

Caricaturist—Keep your party humming, instead of ho-humming. 212-757-6300.

Psychics—Tarot, astrology, palms, ESP, magic, hypnosis. 212-599-7576. Ages 7-70

METRO BURLESQUE STRIPS
Male/female strips or bellydancers
212-944-2255, 718-767-7904, 516-864-1111

Why Do Kids/Adults Love—Michael the Magician/Mindreader? Call 718-389-9409

ROYAL ENTERTAINMENT
Superb mimes, jugglers, magicians and unique theme characters plus **Uncle Sam** and the **Statue of Liberty. 212-781-1440.**

$24 Bouquet Of Balloons—NY/LI. 7 days till 10pm. 718-868-1009, 516-569-3366.

Mona's Place—Over 200 perfect party acts to choose from. 212-242-0688.

Dr. Rooth Impressionist—Personalized, hilarious therapy for any party. Call for sample. 718-961-9489.

Baskets With Style—A gift no one ever returns. The Purple Door, 212-627-4076.

Magic Strip; Sexy Adult Balloons—M/F strippers/belly. "Tasteful!" 212-599-7576.

Movie Madness®—Zany director leads guests in a hilarious, custom-written skit. Adult, Bar Mitzvah, 16's. 212-996-9859.

ALWAYS ENTERTAINING
Elegant Entertainment • Every Occasion Special Event Productions. Face Painters, Mimes, Jugglers and More. **212-255-9540.**

NY's Sensational Strippers—Super hunks, gorgeous girls. AX. 212-304-0837.

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The Balloon Spot—Absolute lowest prices in town! Stop in or phone, 212-724-0040. Vi/AE/MC. Same day/free Manhattan delivery. 125 W. 72 St., NYC.

Rent-A-Witch—The psychic experience! Know your future today. 201-548-5545.

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Tintypes--Themes--Lucites--Mitzvahs,
Foto FUNNIES -- HOT! **212-517-7870.**

$55 $55 $55 $55 $55 $55

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Celebrating Our 7th Anniversary
THANK YOU NEW YORK!!!

Naughty Cop, Saucy Secretary, Bag Lady
$55 $55 $55 $55 $55 $55
Serving Tri-State Area AE, MC, VI
EASTERN ONION 212-741-0006
201-325-7713, 914-963-6959, 516-352-8778

Caricatures By Cheryl Gross—Will make your party great! 718-768-7407.

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Strippers, Gorillas, Balloons, Hula, Fortune Tellers. 212-475-6363. AX/MC/VI.

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Unique Theme Party Specialists—From strolling entertainers, celebrity look-a-likes, comics, murder mysteries, robots, to spectacular settings. Helping you put it together is what we're all about.
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212-741-0006

Celebrity Look-Alikes—Over 100 top impersonators from Groucho to Madonna. Wunderman Productions - 516-868-1795.

Caricatures: "The Best"—Award winner. Jon Bailis. 212-243-3439, 201-332-5178.

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Send big beautiful bouquets of balloons, flowers, roses, fruit baskets and champagne anywhere in the USA.
24 hrs. 7 days. Same day service.
Order toll free: 1-800-222-SEND.

Hypnosis, ESP Show—"Amazing," "Incredible," "Hilarious." All occasions. Call: Zordini. 516-759-3434.

State-of-the-Art in Caricatures®
Philip James Herman - caricaturist
"Par excellence" **212-819-9140.**

Professional Balloon Decorating—Arches, centerpieces, imprinting, nationwide bouquet delivery, absolute lowest price. Balloon Happy, 212-473-6700

Stunning Strip-Shows—Gorgeous girls! Great hunks! Many acts! 212-877-1757.

Giant Chocolate Chip Cookie—Delivered anywhere. VI/MC/AX. 212-227-3838.

Unique Entertainment/Theme Parties—From DJ's, lighting, video, robots, lasers, entertainers and sets to custom packages. Wunderman Productions - 516-868-1795.

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● NASSAU COUNTY
516-579-3222
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The original balloon delivery and decorating service.
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- MASTERCARD
- AM EXPRESS

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NY's most exciting and memorable entertainment troupe for private/corporate affairs. Dance, comedy, magic, characters, mayhem & more. **212-421-3380.**

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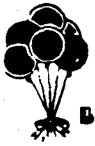
Musicians, Magicians, Mimes, & More...!
For corp, private & children's parties.
• • • 212-534-7277 • • •



SERVING OVER 806 CITIES
Corporate Accounts Invited
Custom balloons, Chocolate anythings
Complete parties, entertainment
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BALLOONS-TO-YOU NATIONWIDE
212-466-9274 • (516) 868-2325
7 Days • Same Day Service

Magic Agency Inc.—Representing the best in magic. Complete entertainment packages. 212-288-9133.

Hilarious! "This Is Your Life" Roast-A-Gram.—Or Adult Candlelighting Ceremony. NY/NJ. **212-713-5330.**

Bellygrams—Strip, sing, gorilla, bag lady, hula, Mickey Mouse. 212-371-1507.

The Joke's On You! Inc.—We perform practical jokes, situation comedy; all occasions. Private/Corporate. **212-586-3700.**

S-T-R-I-P-P-E-R-S
Low Affordable Rates
Free Gift **718-875-2524**

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No one can come close to matching World Yacht's ability to handle every detail of your special business and social occasions:

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- Private yachts of all sizes are available for parties from five to 500 guests. • Sailing from New York's most beautiful pier, as well as other locations, any day of the year. • Cruising New York and vicinity. • On-site parking available at Pier 62, Call 212-627-2775. World Yacht Cruises, PIER 62, West 23rd Street and the Hudson River.

The World Yacht Fleet is New York's Royal Navy:
The Princess of New York—The Duchess of New York
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Sailing With Gourmet Kosher Cuisine—Elegant events on NY's finest yachts. Marquis Caterers, 212-907-9240.

Private Yachts For Special Events
In N.Y. Harbor all year since 1972
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Lots Of Yachts—The best yachts in NY for your special event. 212-969-0241.

Cruise NY Harbor Aboard The Dolly Madison. Private charters up to 200 people. From $24.95 - complete gourmet food, bar and cruise. **718-351-9395.**

Riptide III Charters—To 150 guests from City Island. All occasions. 212-885-0236.

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Moonlight sails from City Island. All occasions. Capacity to 98. 212-822-0945.

Festivities Afloat Presents Our "Wall St. Shuffle Booze Cruise"—6/26, 7:30-11:30pm. For tix info & for all other charter info call 914-793-2522, 212-409-2425

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Liberty - America's Most Important
Large Classic Motor Yacht. Listed in the top 100 yachts of the world. Available to charter in NYC for affairs of up to 175 people. 914-764-8471.

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Cruise Manhattan—Private yacht, 2-8 guests, open bar, breathtaking views, wonderful service. 212-869-7498.

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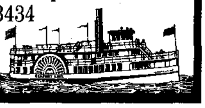
Celebrate in New York's great new party space at the South Street Seaport Museum.
(212) 406-3434



OFFICIAL TALL SHIP
The classic 76' schooner **FREEDOM** is available for private entertaining in New York Harbor for groups of up to 40 people. **212-363-5556.**
July 4th Still Available

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Manhattan Yacht Charters—Entertain from two to 600 guests! Corporate events, private parties, special functions.
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Superstrippers—Good nudes travel fast. 212-794-1393.

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Theater-To-Go—Pee Wee Herman, Joan Rivers, Madonna, Mayor Koch, Dr. Ruth, Murder Mysteries. **212-794-1393.**

A Tisket A Tasket®—Ends the boredom of balloons, fruit, flowers. For unique gift baskets, try 993 2nd Ave. 212-308-4066.

SNEAK ATTACK
Performing telegrams, promotionals, party planning. **212-420-1190.**

Send A Male-A-Gram—For all occasions. 718-875-2524.

ZIPPY THE TV CHIMP
Famous performing chimp, full show-parties, surprise deliveries. 914-368-0457.

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CREATIVE BALLOONS
14 NEW GIFT PACKAGES
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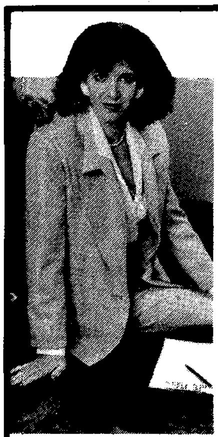

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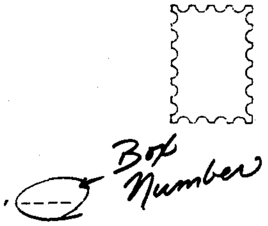

New York Magazine, ____
P.O. Box 4600
New York, New York 10163

Very Good-Looking Surgeon—33, 6', 175, athletic (water sports, tennis, jogging, bicycling, sailing), would like to meet a beautiful, sexy, sincere, unpretentious female, 22-32. You should have the strength to be honest with yourself and the sensitivity to be vulnerable to those who care for you. I'm a sensitive, caring, sincere and playful individual. Prefer someone in New Jersey or Staten Island. Photo, please. NYM R358.

Nice-Looking Businessman—55, seeks attractive woman, 40-50. NYM W627.

Outstandingly Beautiful Brunette—Former model, 5'7", slim, sensual, sensitive, athletic, cultured Jewish Manhattanite, cognizant of the finer things. Enjoys tennis, walks, travel, dining, music and the arts. Seeks same in the form of a successful, secure, emotionally available, tall, good-looking, non-smoking male, 37-47, willing to give in order to receive. For fun-filled, loving, permanent relationship. Brief bio/phone/photo. NYM F433.

Successful Female Artist—Jewish, Ivy, slim, attractive, 45 (looks and feels like 35), grown kids, at home everywhere, world-traveled. Seeks strong, monogamous Jewish mate. NYM F322.

Never Say Never—I never thought I'd be writing this ad. I am a very successful businesswoman, 30, single, bold and beautiful, with lots of character and a dynamic personality. If you are between the ages of 30-40, Italian or Jewish, white, financially secure businessman looking for a commitment, drop me a line for a sure reply. Photo, phone a must. NYM K140.

Enlightened LI Female—46, looking for sensitive, intelligent man to have fun with, grow with and, most importantly, be friends with. NYM R391.

Elegant, Lovely Lady—34, 5'8", blue-eyed blond, world-traveled, warm and caring. Seeks classy, good-looking gentleman who is successful, confident and sincere. Note/photo/phone. NYM K143.

Ex-60's Berkeley Radical—Now masquerading as corporate human resources consultant/psychotherapist to Fortune 500. Still harbors counterculture in heart. Empathic, genuine, feet-on-ground, head-in-stars. Athletic, handsome, 6', 165 lbs. Single father, feels soulful longing for slim, youthful (28-36), warm, self-aware, thoughtful, creative or professional woman who radiates natural beauty, senses call of the wild, seeks spiritual transcendence of trendy narcissism. Strong hunger for lasting intimacy, passion, commitment, enriched by family life. Please include photo for exchange or return. NYM F429.

She Has It All—25-33, Jewish, slender, 5'4" plus, beauty with a career, smarts and wit. She can be sensuous, romantic, secure, loyal and honest to a tall, dark, great-looking guy who has everything but her. Photo or description preferred. NYM K141.

Successful, Handsome, Romantic Exec—Jewish male, 34, whimsical and charming. Desires attractive, fun-loving, vivacious Jewish female, 26-33, for serious and caring relationship. NYM W626.

"How But In Custom—And in ceremony are innocence and beauty born?" Jewish psychologist, 36, bright, verbal, attractive, a lover of Yeats, seeks man with romantic heart and high values. NYM K142.

Very Pretty And Classy—Divorced, green-eyed, Jewish blond, 31, slim, intelligent, 5'3". Seeks handsome and sincere Jewish professional, 30-39, for laughter and relationship. Note/photo/phone, a must. NYM R392.

?????—Good-looking Jewish male, 38 years old, enjoys playing tennis, horseback riding, sailing, candlelight dining, buying art and travel. Financially secure, very successful CEO. I am sincere, honest and considerate. Looking to meet attractive woman, 27-42, who is sincere, honest and considerate, for a long-term relationship and possibly marriage. Phone/photo optional. NYM F431.

New Age Man Seeks Soul Mate—Sensitive, good-looking, warm and loving, successful and financially secure, extremely intelligent, blond, early 40's, healthy and happy, Boy Scout values, spiritual rather than religious are only a few of my salient characteristics. I am ready for a life commitment to a wonderful woman who is slim and very pretty (5%), feminine not feminist, early 30's, successful, intelligent, sophisticated, non-smoker who loves art, culture, hiking, skiing, tennis, nature, reading and back rubs. Answer only if you are the type who ordinarily would not answer a Personals ad. Photo/info please. NYM F430.

Very Warm, Affectionate—Professional Jewish man, 50, 5'7", trim, quite nice-looking, seeks lovely, cultured, romantically spirited woman who enjoys city/country adventures. The two sweetest words for this classical music lover are "Carnegie" and "Hall", as in the you-know-what/where. The rest is "chemistry". Shall we share? Please include photo with letter. NYM W628.

Camaraderie, Caring, Commitment—Wanted by warm, pretty psychotherapist. Seeking intellectually curious, refined, unpretentious, vital, 50ish Jewish man over 5'10", witty, affectionate, financially secure, emotionally available for loving, lasting relationship. Photo. NYM K145.

Handsome Jewish Doctor—29, 5'10", 155 lbs. Seeks bright, attractive, non-smoking, fun-loving, organized Jewish female, 22-30, to be my partner in work and play. Note/phone, photo a must. NYM K146.

Bright, Jack Of All—Wants Jill, no hill, 40-50's, for all. Photo. NYM R394.

Not-So-Nice Jewish Girl—(39). With old-fashioned values, smarts and a Caribbean soul whose work is in media and whose passions are pop and Latin music, dancing, politics, the Dolphins, laughter and friends - seeking slightly irreverent, athletic, left-of-center, compassionate, imaginative, bright boy (preferably 35-45) who'll try anything once and who likes svelte redheads who can cook and cuddle. Photo please. NYM K147.

MD Romantically Seeking Best Friend—And forever lover. Idealistic, quite handsome, unusually successful mensch with passion for excellence, mid-30's, Jewish, trim. Hopes to meet a warm, non-smoking, slim beauty, 33 or less, for all the right reasons. Photo a must. NYM K148.

Handsome NJ Jewish Woman—With Mary Poppins accent wishing for peer: intelligent, attractive, curious, funny, worldly haimish, lovable nice guy, 5'10" plus, 40 plus, who wants his lover to be his best friend and home and oasis of civility, sensuality and sharing. Photo/ letter/picture please. NYM R395.

Sometimes I Feel Like—A motherless child. Then I'm pretty lonely. But therapy helps. College professor, 57, seeks empathic, nurturing, very attractive, mid 40's woman. Photo appreciated. NYM K150.

6', Caring White Male Professional, 47—Seeks slender, pretty lady, 30-46, for destiny. Day phone/photo. NYM K152.

Handsome Psychologist—Young 41, sincere, introspective, down-to-earth. Looking for bright, sensitive, attractive woman, 24-44. Photo please. NYM K153.

Lovely, Attractive, Secure Widow—Recent NY resident, seeks special Jewish man (62-72) who enjoys good talk, theater, travel and the good life. NYM W631

This Italian-American Female—38, who is caring, often funny, and slender, seeks a secure, thoughtful man, 34-44, for possible relationship. NYM K154.

Lean, Muscular, Blue-Eyed Attorney—32, Jewish, 5'10", 150 pounds. Ruggedly handsome, extremely successful, athletic and funny. Loves skiing, horseback riding, theater and slow dancing. Seeking professional woman, 22-32, in great shape with knockout good looks and gray matter to spare. Photo a must for reply, will exchange. NYM W636.

Lost And Found—Handsome and athletic Jewish guy, 27, can't find that special lady who loves hiking, travel, Broadway and sports. If found, please send letter and photo as proof. NYM R377.

Looking For The—Last good man - a man with that ultimate attraction: the quiet power of brains, talent, character and presence. I'm a widowed, white female, 46, very attractive, refined, with enough life experience to recognize quality. NYM W624.

Genuinely Nice Guy—32, Jewish, professional, 5'10", 160 lbs, very good-looking, brown hair, brown eyes, MBA. Honesty, sincerity, sensitivity and the ability to make a commitment are traits I possess. I am looking for a pretty, slim lady who values trust and communication, for a serious relationship. If you have been looking for somebody special, please write. You won't be disappointed. Note/photo/phone. NYM W637.

Huggable Professional—Jewish male, 33, good looking and loaded with personality, ready to offer a lovable lady sincerity commitment and devotion. NYM R390.

Warm, Caring, Supportive—Jewish professional woman, slim and appealing, with diverse interests, seeks very bright, affectionate man, open to something lasting. NYM W620.

Fabulous Man—Seeks one great woman. I'm very successful, established, Jewish, divorced, 43, 6', good-looking and in great shape with a terrific sense of humor. You are a head-turner, voluptuous, 25-35, with pizazz and brains. Photo, an absolute must. NYM K136.

Do You Want A Change of Pace?—Jewish man, 33, self-employed limo driver, needs a female companion to love and to have a good relationship. If you are a potential, 21-25, Jewish female and want to be loved, send me a photo and address to POB 339, NYC, 10272.

If You Like To Play Golf Or Tennis—On weekends, please answer this ad. A tall, attractive and very feminine European, soft-spoken, multilingual, with very special qualities and a successful career, and wants to reciprocate quality time, fidelity and passion, would like to meet a tall, successful professional man, over 55, who is interested in classical music and the arts. Looks are not important but intelligence, integrity and a sense of humor are conditio sine qua non. Note/phone. NYM K137.

Nice Jewish Manhattan Boy—30, 5'11", decent looks and job, seeks nice Jewish Manhattan girl, 24 plus. NYM W621.

For All You Beach Lovers—Romantic and passionate male, successful, ambitious, blond and brown-eyed Jewish exec, 27. Looking for sensitive, fun-loving, smart, attractive Jewish female, 23-30, who likes fine art, fine food and sports (outdoor and especially indoor). Photo/ phone. Northern NJ/NYC. NYM K138.

Blond, Brown-Eyed Wasp—With penchant for fun. Seeks warm, witty, successful man, 45-55. Photo. NYM W622.

Elegant, Attractive, Bright—Creative, curious, 38-year-old romantic, seeking tallish man with talent, ambition, presence, style, wit and a dash of outlaw. Photo appreciated. NYM W623.

Are You A Warm, Humorous—Smart and petite Jewish female, 25-30? Tell this professional, 30, about yourself. Note/ phone. NYM R389.

Elegant—Attractive, talented professional lady, 60, seeks comparable mensch. NYM W611.

Big Beauty, 27—Seeks man, 25-45, of integrity, for honest relationship. No smokers/drugs. Photo/bio. NYM R380.

Starman—Handsome, vibrant trial lawyer, 32. Seeks you: pretty, creative, whimsical and intelligent - for inspiration, intrigue and interstellar travel. RSVP/photo. NYM K134.

Calling Curvaceous Anglophile—Englishman, 38, financially secure, world traveller. Seeks younger woman, 20's-30's, any nationality/race. For friendship, romance, whatever. NYM R369.

Male, 44—6', wealthy, handsome, quiet, political, punctual, athletic, humorous and adventurous. Wants to meet an uninhibited, mature professional woman. NYM R371.

Send No Photo—Warm, loving, attractive, sexy psychologist, mother, 47, seeks professional man, 45-58, who values honesty, closeness, simple pleasures. Appreciate meaningful reply. NYM R372.

Sincere Man, 34—Non-religious, seeks life partner. I enjoy summer weekends in East Hampton, tennis and skiing. Seeking woman, 29-41, non-smoker who is not terribly overweight. Phone please. POB 981, White Plains, NY 10602.

Being Single Stinks—Ready for love. Warm-hearted, romantic, sincere, 29, 5'11", single Jewish male. Seeks woman, 19-28, for friendship with the possibility of a lasting relationship. NYM R373.

30 To 45?—Pretty antiques writer, Ivy, outdoorsy, has POB 1585 NYC 10185.

Elegant, Good-Looking, Intelligent—Businessman, 56, thin, athletic, non-smoker. Hope to meet slender, sophisticated, marriage-minded lady, 40-50. Note/photo please. NYM R374.

I Always Promised Myself—I'd never write a personal ad but, after meeting some of the people I have, this method can't be much worse. Simply put, I'm 29, Jewish, athletic and quiet - successfully self-employed - with the sense of humor necessary to undertake this endeavor. You should be a witty, self-confident woman who promised yourself you'd never answer an ad (until this one came along of course). Photo please. NYM R375.

Trim, Attractive Man—41, 5'10". Divorced Wall Street account exec with intelligence, honesty and integrity, seeks fun and companionship with slim, attractive, emotionally mature woman, 28-35. I enjoy skiing, tennis, sailing, flying, beaches, moonlight and margaritas. Note/photo. Thanks. NYM K162.

Attractive Flight Attendant—Jewish, 29, 5'8", slim, would love to share her free travel with a tall, athletic Jewish professional, 29-35, who loves tennis, skiing and adventure. Photo please. NYM K128

Big Blue-Eyed—5'8", slim, pretty blond, CT exec, 36. Loves music, dancing, skiing, country roads and playing in the sun. Seeks love/marriage/children with a man who is down-to-earth yet a little crazy. Non-smoker. Photo please. NYM R376.

Shy Wall-Streeter—Male, 38, never placed a personal ad. Seeks female who doesn't usually answer them. Me: warm, easygoing, enjoy movies, rock and other music, good food, laughing and cuddling. You: 25-40, 5'6" plus, affectionate, slim, pretty, enjoy the above. Photo, phone and note please. NYM W625.

Lovely To Look At—Delightful to know. Shapely, 31-year-old female with beauty, brains, class, integrity and wit. Seeks tall, good-looking, successful, fit, professional male, 30-45, who can value and appreciate a long-term partnership with the right woman. Phone/photo/note. NYM W607.

Attractive, Successful Jewish Male—26, 5'7", seeks a bright, sensual and dynamic woman to share fun times and relationship. If you can get over how we met respond with note/phone. NYM W608.

Spunky, Blue Eyes, Reddish Hair—Young 40, female with good profession, fairly 'together', enjoys mountains, good food, sports, culture. Seeks similar male for growth together. NYM W609.

Pretty, Blue-Eyed, Blond Professional—5'6", 43, full-figured, curvaceous. Seeks a sophisticated, well-educated man with a touch of spring fever. NYM K127.

Flexibility, Sensitivity, Caring—Sharing, successful LI businessman, white Jewish male, 48, 3 grown daughters, college grad. Enjoy boating, theater, travel, tennis. Looking for attractive LI woman, 40-47, with similar attributes. I want it all and am willing to give the same. Please send note/phone/photo. NYM K135.

Beautiful, Voluptuous—With emotional substance. Seeking Jewish man: refined, caring MD/successful professional, 30-36, handsome, dynamic, interested in marriage, children. Photo/note. NYM K130.

Like A Challenge?—This Jewish, Fort Lee professional, 38, loves scrabble, chess, Trivial Pursuit, classical music, etc. - but seeks, most of all, children and a loving wife. If you are a slim gal, 5'0"-5'5", 27-37, non-smoker, challenge me and take a chance. You may lose the game, but win my heart. NYM W610.

Witty Jewish Engineer—35, warm, tender, healthy, like to meet fun-loving, sensuous woman for romance. Enjoy music, massage, films, the arts. NYM R370.

Attractive, Intelligent, Sensitive—Fun-loving female, 40, wants male for a special relationship. NYM W606.

Beauty And Brains Too—Tall, slim, successful, 36. Seeks successful Jewish male with sense of humor, 34-45, interested in love, marriage, family. Photo. NYM K126

Mature, Refined, Dynamic Exec—Origin: northern French-Italian riviera. Parents, NY social register. Handsome, slim, blue-eyed athlete, tennis, sea and ski etc. Warm, romantic, affectionate, protective, universal. Seeks vivacious socialite only, 35-45. Station/bio/photo. POB 242, Nutley, NJ 07110.

Where Have You Been:—Extraordinary man over 45? I'm the special woman waiting for you. NYM W604.

Exec/Hospitality Field—Young 51, handsome, tall, slender, fit, honest, caring with assets. Seeks same in gracious, attractive, romantic lady. Widow welcome. To share responsibilities, fun and gratification of dedicated partnership. East Coast. NYM W605.

Male, 40, Tall, Athletic—Successful, bright, funny seeks tall, attractive female, early 30's, with sense of humor, for serious romantic events. Photo. NYM W612.

STRICTLY PERSONALS

Independent, Slim, Attractive Widow—Wishes to share love, friendship with refined, non-smoking, equally financially secure Jewish man, 65-70. NYM K157.

Dry-Witted Gothamite—41, 5'10", 185. Likes exotic autos, risk-taking and dining out. Seeks non-smoking, cerebral Christian lady, tall, 30ish, beautiful. NYM R398

Academic Scientist—Fireside philosopher, attractive, tall, athletic and successful, Manhattan-based male of 46 years with warmth, wit and diverse interests (both indoor and out, frivolous and profound), seeks outrageously bright, attractive, sensitive and largely happy woman (preferably of childbearing age, who, in the unlikely event that all should seem right, would be willing to consider marriage and family). Photo, please. NYM W633.

Is There An Intelligent, Loving—Woman with nice legs, anywhere, who is open to the idea of a committed, passionate, exciting relationship with a highly polished single black male, 35, who, in addition to being in great shape, is successful and strikingly handsome? If so, then lady I want you madly. Age/race matters not. Photo. NYM K158.

A Thinking Woman, Very Attractive—Interesting. A writer. Likes: reading and talking. Eating and talking. Running and talking. Music, ideas, fun. You are 32-44, really smart and self-aware, brave about life, literate, attractive, with capacity for fun. Write/phone. NYM R399.

To Have And To Hold—Good-looking, fun-loving, slightly irreverent attorney (32) seeks long, lean lady friend for summer sun and evening fun. You're athletic but amorous, cultured but cuddly, fast-tracked but feminine, studied but sweet, wise but whimsical. RSVP. NYM K159.

Handsome, Sensitive, Sincere—A warm, caring Jewish male, 28, seeks a warm, sensitive, attractive Jewish female for a lasting relationship. I am an old-fashioned romantic, looking for that happily-ever-after with that special person. Photo/phone/bio. NYM W634.

Exciting, Refined, Very Attractive—Bright, professional Oriental lady with integrity, 40's, energetic, with varied interests. Seeks special man, 45-55, of same quality, for fun times and cozy evenings. Non-smoker. Photo/phone. NYM R400.

Cure The Summertime Blues—Tall, handsome NJ exec, 33, looking for pretty, professional, romantic counterpart for all seasons. Photo/phone. NYM K161.

Sally Field Look-Alike—Successful professional with beauty, brains and class seeks highly successful man, 40-55, who is considerate, bright and fun. Note/photo/phone. NYM R403.

Attractive Woman—5'7", blond hair, blue eyes, thin. Interests: biking, hiking, x-country skiing, chess, sailing, classical music, opera, jazz, dining. Seeks tall, thin, educated man, 32-45, non-smoker. Photo please. NYM R404.

Sensual, Slim, Attractive—Brunette, seeks 6', Jewish success story, 37-49, to share life and love. Photo. NYM R406.

Ready For Marriage—(I think). Handsome, athletic, successful attorney who is kind, caring, sensitive and funny, seeks an adorable, romantic, attractive Jewish woman, 25-32, who has a spark for life and a dream for the future. NYM R401.

LI Woman, Refined—Attractive, slim, 54. I'm understanding, caring, emotionally/financially secure, have great sense of humor. Like fine dining, boating, theater, travel, good friends, books, some adventure. More important than anything else is companionship. I seek a gentleman with similar interests. Photo appreciated. NYM R402.

North Carolina Sculptress—Seeks retired, adventurous gentleman who likes to travel, 50-60, willing to relocate and share my life. Send photo. NYM K129.

Blue-Eyed Blond, European Journalist—37, seeks blue-eyed, tall, slim, sophisticated businessman, 37-67, to love and appreciate. POB 6449, NYC 10128.

CT Man, 28—5'9", 160 lbs, intelligent, spirited, communicative, athletic, good-looking, financially secure, Jewish (though you don't have to be). I am seeking a CT woman who is pretty, health-conscious, athletic, intellectually curious, sensitive and enthusiastic about the outdoors. If you value the lasting joy of that which is simple and basic, yet also appreciate the finer things life has to offer, I would like to meet you. Photo/phone. NYM K131.

Young Widow—Slim, attractive, vivacious, sensual, sincere, successful, seeks man, 40-55, who loves life and is looking for a lasting friendship for the future. Bio/photo/phone. NYM R379.

Single, White, Christian Male, 33—Good-looking doctor who is a sensitive, traditional beach lover, seeks pretty female, 20's, for love and friendship. Photo. NYM K132.

Since Time Goes So Fast—Here's hoping this ad's my first and my last. Very good-looking, slim, sensitive, green-eyed brunette Manhattanite, sparkling personality, good mind, real estate exec. Interested in photography, laughter. Seeks very handsome, considerate guy, 29-42, with great personality and positive outlook on life, for meaningful relationship. Bio and photo guarantee response. NYM R381.

Wanted: Irish-Catholic Lady—Under 28, non-career, for good-looking, witty, business, outgoing, athletic man. Serious inquiries only. NYM K014.

Rugged-Looking, Tall—Nice, adventuresome, passionate, well-built, 30's, white male, looking for a woman who is friendly and nice. NYM K073.

Beautiful Honey-Blond Actress—30, New England-bred, Ivy grad, Jewish, refined, wide interests, with a strong sense of whimsy. Seeks ambitious, intelligent, warm and witty man, 35 plus, with good looks and integrity who has achieved a measure of success both personally and professionally. Photo. NYM W587.

If You're Responsible, I'm Responsive—I'm an attractive, 52 year old woman living *in Connecticut with two college-age children.* I have few illusions about life, but remain enthusiastic and optimistic in dealing with it, and despite an awareness of today's disposable relationships, I believe I can meet a literate, mature man, who is unconfused about who he is and unafraid to communicate and to be committed. NYM K156.

Antony Had Cleopatra—Romeo had Juliet, and Fred had Ethel - but I have yet to meet you. I'm a single Jewish male, 29, 5'7", healthy, very successful, reasonably attractive, and searching for one very special woman, someone to send flowers to or a share a summer thunderstorm with. Enjoy classical music, jazz, ballroom dancing, theater, politics and foreign languages and locales. Et tu? Photo appreciated. NYM R357.

Green-Eyed—Male Wasp, 27, MBA, 6', 180 lbs, athletic, handsome. Jogging, movies, dinner. Photo. NYM R359.

Halt My Good Man—You have found your good woman. At 42, I stand tall and striking - undulating thoughts and curves radiate from a well-developed mind/body. Independent, of keen mind and successful. I seek a fit man of presence/passion who can knock my socks off with style. NYM K155.

Loving, Creative, Happy—Together man, attractive. Seeks woman, 30's-40's, for friendship and romance. NYM R364.

ATTENTION ALL CLASSIFIED ADVERTISERS
NEW YORK's DOUBLE ISSUE SUMMER PLEASURES

goes on sale June 22nd. This perfect bound issue is sizzling with tips on the best foods, books, beaches, where to shop, gaze and graze. What to do, where to go, walking, biking, boating, automobile tours, exhibitions, sporting events, outdoor concerts, and more.

Have a fling with 1.4 million NEW YORK readers (average household income $44,883). On newsstands for two hot weeks. Issue Date 6/29-7/6. Ad close Monday, 6/15 until 5 PM. Insertions paid by MC, VI and Ax accepted until 4 pm, 6/16.

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Town and Country Properties 212-880-0736

Looking For A Sweetheart—Nice-looking, tall, thin, blond, 32-year-old, successful Jewish male. Looking for attractive, warm, sensitive woman, 24-29. Note/photo/phone. NYM W600.

Summer Luck—Exciting, attractive man (50), now available for bright, sophisticated, tall, slim and beautiful woman (35ish), with real values. Photo a must. NYM W601.

What's An Outstanding Woman—Like you doing reading these ads? Successful NYC high-tech entrepreneur, well-endowed with brains, looks and heart. Seeks mate. I'm 40, young-looking, 5'7", 150, blue eyes, adventurous, fit and passionate. You're under 35, very smart, very sexy, creative, sincere, slim, beach enthusiast. Photo/note. NYM K125.

West European Businessman—45, 145, very handsome, youthful spirit, 5'9" sexy looks, Jewish, not religious. Broadly educated, refined, respects traditional values, romantic. Previously large corporation top executive career, recently divorced, frequently in NYC. Only interested in a very beautiful, classy lady, intelligent, educated, good companion, without dependent children, with view towards romantic marriage and living part of the year abroad. Kindly send photo and phone. NYM W603.

Very Attractive Ad Exec—Looking for supportive, decent guy to share life. I'm slim, athletic, gentle, adventurous, sophisticated, a bit shy, diverse interests. I'd like you to be 40-53, over 5'8", non-smoker, physically active (golf a plus), attractive and successful. But most of all, able to communicate with warmth, generosity, intelligence and a good sense of humor. Photo/note/phone. NYM W614.

LI Restaurateur—With plane, seeks creative, uninhibited woman, will travel. POB 608, Shelter Island Hgts, NY 11965.

Evolved Hedonist—Looking for a lifetime playmate. I'm 44, 6'2", 190, trim, a good-looking, hot company president who's ready to share life's rewards with "the woman". You are 32-40, over 5'6", under 120, classy, sexy, silky blond, bright, upbeat lady. Flexible on almost all but upbeat(!). Photo and phone a must for response. NYM K122.

Where Are You?—Jewish bachelor, 38, Wall Street partner. Seeks petite yuppie who likes NYC life. If you like working out, movies, fine wine and sailing and you are 24-34, less than 5'5" tall, single with no children, then we should meet. Please send a recent photo in response. NYM K123.

Direct, Sincere, Uncomplicated—Pretty female, 35, trim, 5'2", wishes to meet an intelligent, warm man with a sense of humor. Photo. NYM K124.

Very Attractive Lady—Seeks single man, 35-45, who is emotionally secure. I'm a Manhattanite who is real, sensitive, romantic and seeks a soul mate to share with. Bio/phone/photo. NYM W613.

Dynamic, Discerning Gentleman—Handsome, powerful, sensitive, commitment-minded, 42, seeks woman of exceptional character, substance, style, beauty. Photo appreciated. NYM R397.

Caring, Loving, Fiftyish Jewish Lady—Has descended from a Rubens painting and waits for you. NYM K149.

Slim, Nice-Looking—35, French, educated, Jewish, seeks fine man. NYM K151.

Very Special—Small, slender NJ professional woman, now interviewing for position of romantic best friend. Must be mature, stable, intelligent, successful and capable of deep feelings, real communication and commitment. Confident gentleman with good sense of humor, age 45-60, may apply. NYM R396.

Elegant Lawyeress—At large law firm, attractive, caring, 29, European-born, Christian but non-religious. Seeks tallish, handsome, well-educated professional man with sense of humor, to meet for a drink after work as a start. NYM W602.

Collector's Item—Sure to be scooped up. Funny, petite, pretty, shapely, divorced, no children, early 40's, real estate consultant, Manhattanite. Interests: stand-up comedy, drives in country, writing. Willing to be sidetracked by special man, easy to talk to, sense of humor, attractive, successful, 43 plus, who can recognize a gem and is one. Photo a plus. NYM R382.

Attractive, Warm Brunette—Bright, fit, varied interests, seeks handsome, professional, athletic Jewish man, 30-40, non-smoker, to share present and future. Note/photo/phone. NYM W629.

To A Man Of Wit And Wisdom—If you seek friendly conversation, enjoy theater, dancing, the outdoors and share concern for your fellow man, this attractive, warm-hearted, professional, divorced woman, 41, with a twinkle in her eye would enjoy meeting you. NYM K144.

Female Legal Eagle—Beautiful/sophisticated yet down-to-earth. Dig movies, museums, lots of laughs, seeking Jewish business or professional man, 50's, to share above and all else. Photo. NYM R393.

Classy, Very Attractive, Blond—Attorney, seeks tall, dark professional who (could take or leave the attorney part) is not enamored by the idea of a female as a second income but as a woman. I am: Ivy-educated, athletic, former dancer, non-smoker, witty, elegant and a great cook. You are: non-smoker, under 40, super-intelligent professional (MD, attorney or successful businessman), athletic (not a gym freak but sports), used to the finer things in life, generous, family-oriented and know how to treat a good woman. No response without photo/bio/age. NYM W618.

Commitment? Perhaps—With the right man - one who combines self-confidence and sense of humor with a desire to spend free time with one special woman. The special woman: a 5'7", attractive blond, 44, who enjoys romantic evenings and good conversation. NYM R384.

Very Pretty, Athletic, Sexy—Professional, seeks adventurous partner for mutual appreciation of substantive communication, music, travel, novels, dance, country weekends. You are a Jewish male, 35-45, accomplished yet unpretentious, secure yet sensitive, able to love and accept love. NYM R385.

Bored?...Restless?...—If you're prepared to give that up, I may be your answer. Very feminine, tall, bubbly brown-eyed brunette, late 30's, has serious interests for new and improved social life. If you are a successful professional mensch of the masculine persuasion, let's get together. NYM R388.

Gorgeous, Educated, Unspoiled—5'6", Jewish female, 34, loving domesticity. Seeks kind, handsome, lovable Jewish man, 30-40, DDS, MD or businessman for future in a country home we would build and fill with kids, pets and love. Photo/phone/note, please. NYM W615.

Only Presidents/Partners Need Apply—Warm and caring, this good-looking, slim and successful businesswoman with soft blue eyes would love to meet you if you're secure, have a solid vision of yourself and the future, 42-52, Jewish and happiest when your day begins with a smile and a hug from your special lady. Note/photo/phone, please. NYM R386.

Executive, 35—5'8", fit, witty, genuine, caring, sensitive, emotionally secure. Seeks woman who enjoys traveling, reading, sports, theater, beach, country, quiet dinners, adventure and commitment to grow with a dynamic Chinese-American male who is vibrant and loyal to loved ones. NYM R387.

NYC Widower—Looking for 37-50, physically and emotionally healthy woman, who will work with him to slowly build a fantastic friendship and lasting togetherness. Am healthy, snow/water ski, draw, travel Europe, garden and sail small boat. Financially and emotionally secure, 5'8", 145 lbs, highly active, just 60 - going on 39, and sex still important. Photo/bio/phone. NYM W616.

Fun-Loving, Intelligent—Professional woman, mid 30's. Looking for male counterpart. NYM K160.

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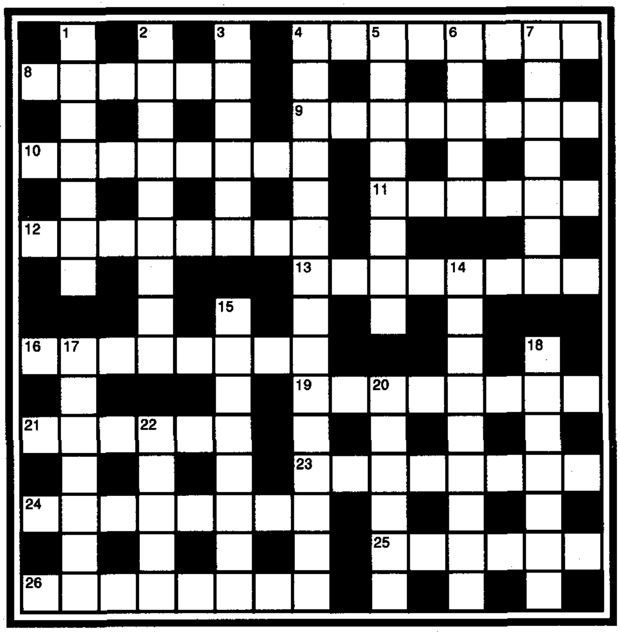
‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

4 Spies act mysteriously, getting away from reality. (8)
8 Is it amusing to be in debt when you have to pay back? (6)
9 A number getting somewhere to live show staying power. (8)
10 Rehearsal in which Fanny is about to perform. (8)
11 Give thanks to an island for 13. (6)
12 In state of decay owing to a small depression at the end of the month. (8)
13 See 11. (8)
16 Far and close mingle together in the open. (8)
19 If tailless the game would be plumper. (8)
21 Classy lot of fish? (6)
23 One printed obscurely although in bold. (8)
24 Curse of an old woman after three articles! (8)
25 Not blame for putting copper and shilling in river. (6)
26 Game which takes place in fine open fabric. (8)



DOWN

1 Longed for some time back home. (7)
2 One who pays for animal’s expression of pleasure about the hunt. (9)
3 The fault of this era is intelligence. (6)
4 Good relationships might make a dealer that is content. (7, 8)
5 In France not a physical impossibility to have a memorial. (8)
6 Agreements which have an additional note about the legislation. (5)
7 Provide plenty with free teas at one. (7)
14 Submission is not often about to exist and then pass away. (9)
15 Books which a footnote changes. (8)
17 Spartan country. (7)
18 Gad about in wild parties. (7)
20 Frees relatives after they have been decapitated. (6)
22 Animal put into pies in the Midlands. (5)

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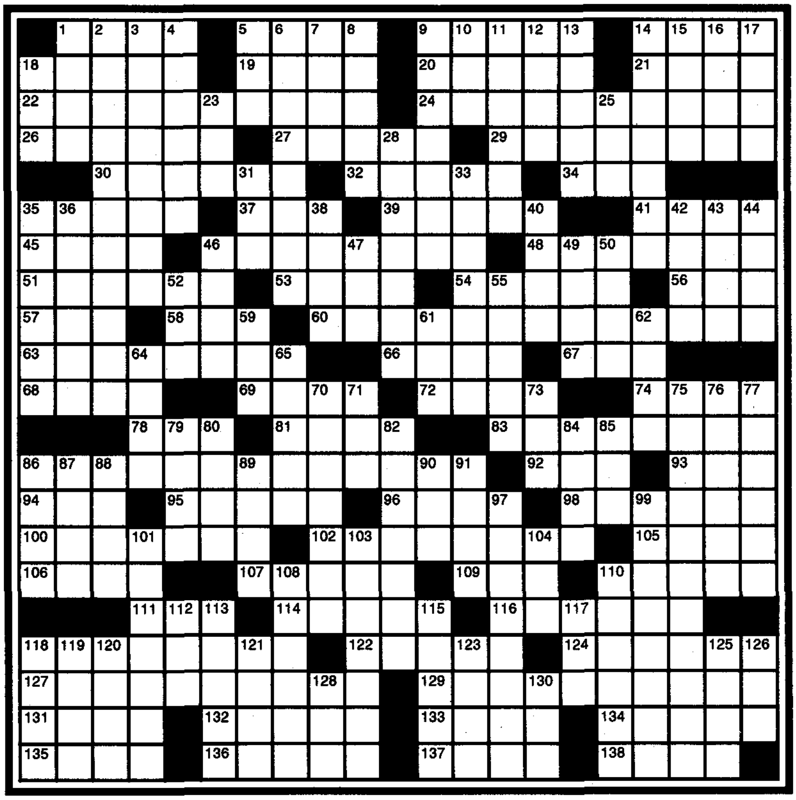
‘WHEN DAD WAS A BOY’: ‘CUE’ CROSSWORD·BY MAURA B. JACOBSON

ACROSS

1 Inclined walkway
5 Have —— of tricks
9 Peruvian natives
14 Carnivore’s diet
18 —— cropper (fail)
19 Not talking
20 Former Pac. alliance
21 West Point abbr.
22 COWBOY STAR
24 BROADWAY BUILDING
26 Part of a.s.a.p.
27 Ex-senator Fong
29 PANTS
30 Here —— (this minute)
32 As a friend: Fr.
34 “—— Rosenkavalier”
35 Natasha’s cousin
37 Coll. degrees
39 Between 12 and 20
41 Word with mater
45 Texas A ——
46 RECORD PLAYER
48 Port-au-Prince citizen
51 Nap-raising device
53 New Jersey governor
54 Sedaka and Simon
56 Moslem sabbath: abbr.
57 —— Tin Tin
58 Lamb’s dad
60 TRANSPORT
63 Postscript
66 Lone entity
67 Collapsible bed
68 Sees the cashier
69 Louganis feat
72 Sp. miss
74 As neat as ——
78 Unit of work
81 Actor O’Shea
83 1943 musical
86 LIBERTY’S HOME
92 Feel out of sorts
93 Certain discs, for short
94 Bobby of hockey
95 Early spring flowers
96 Pigeon- ——
98 Author Huxley
100 Noshed
102 FICTION HERO
105 Monstrous fellow
106 Wolves do it
107 Anoint, old style
109 Maneuverable, at sea
110 Bookworm, e.g.
111 Function
114 Shining example
116 Strong cigar
118 KITCHEN SIGHTS
122 Texas shrine
124 Yearly
127 CAR PART
129 SWEET TREAT
131 Kin of a Tony
132 Hoist
133 Icelandic epic
134 Squirrels away
135 Wimp
136 Ivory sources
137 For fear that
138 Alternatively

DOWN

1 Aussie marsupials
2 RADIO SHOW
3 Associated names
4 Tiered temple
5 Top-ranking dpl.
6 Clear a path: var.
7 Thine, in Lyon
8 Art category
9 “Moby Dick” narrator
10 Late-style: prefix
11 Willow growth
12 “—— o’clock scholar”
13 Kind of geometry
14 Aquatic rodent
15 Borgia in-law
16 Roman Eros
17 Applies pitch
18 Dance-name syllable
23 Pub
25 Tennis coup
28 The merchant of Venice
31 Sash for Suzuki
33 Ramble
35 Despotic official
36 Iroquois Indian
38 No dele, to printers
40 Slangy switchblade
42 Biography
43 Adult filly
44 Indigo
46 Transylvania ruler
47 Fan’s yell
49 Sir Guinness
50 Money —— object
52 Directional suffix
55 Give —— (listen)
59 Rainy-day track-in
61 M.D.’s associates
62 D-day beach
64 German donkey
65 Impersonator
70 Was a guest
71 Angled annex
73 Alias letters
75 BALLPARK
76 Adulterated
77 Before Sadat
79 Roll’s partner
80 “An Officer and a Gentleman” star
82 Cereal
84 Bloody Mary’s daughter
85 Bar none
86 Tommyrot!
87 Conductor Rapee
88 Shoot-out cry
89 Scotch’s go-with
90 St. addresses
91 Like morning grass
97 Lorelei Lee’s gems
99 Symbol of deadness
101 Cudgeled
103 Acid salts
104 Angelico, for one
108 Japanese Americans
110 Ralph of the U.N.
112 Fifth note
113 Put forth energy
115 Boutonniere site
117 Evening ends it
118 Pressing need
119 Rubik’s brainchild
120 Top sheik
121 Biblical twin
123 Ancient Irani
125 “Zip- —— -Doo-Dah”
126 Belgian river
128 Inquire
130 Rebel Turner



Solutions to last week’s puzzles appear on page 110.

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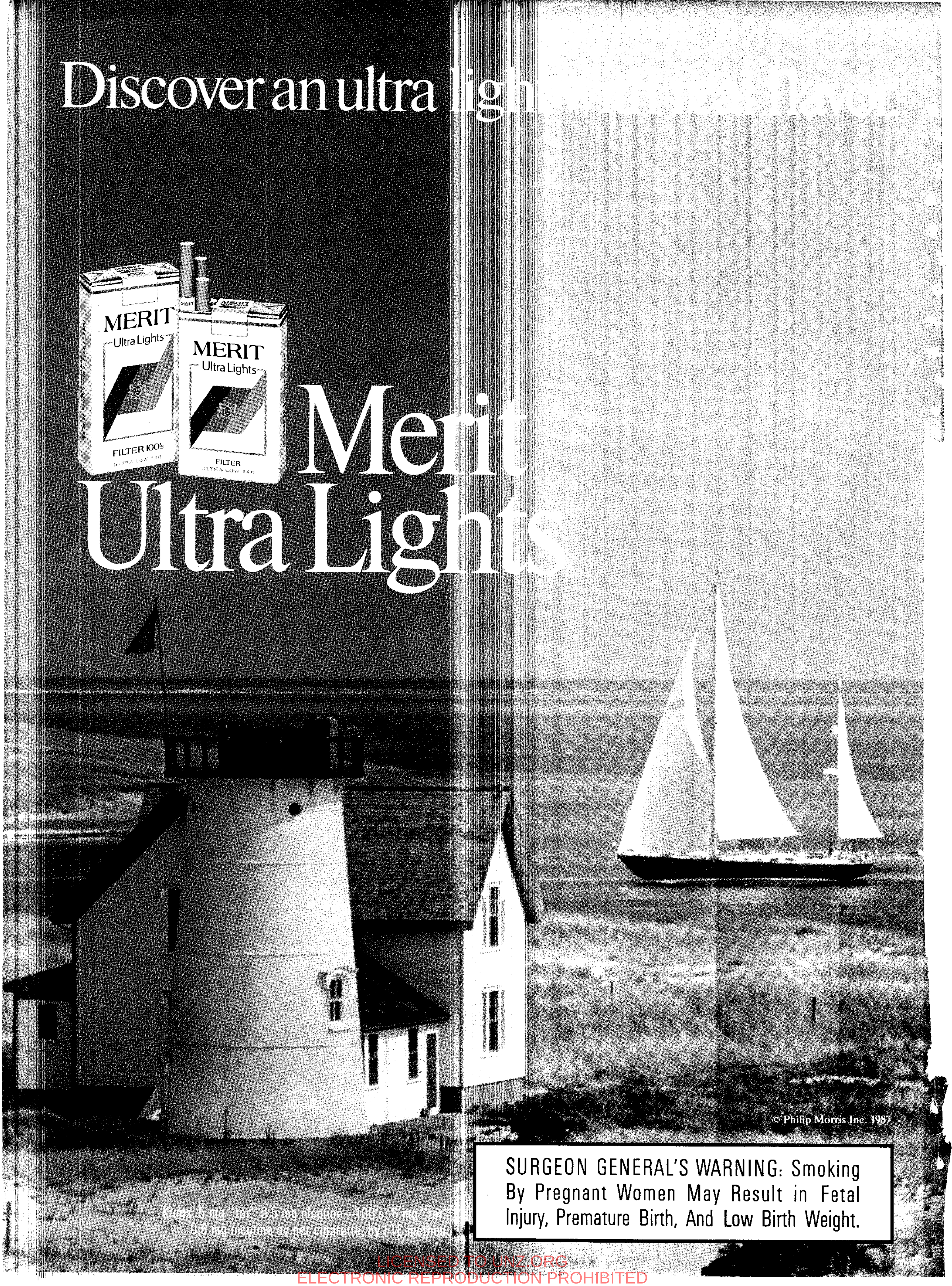
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